Kine WEEKLY

**STANDARD CONDITIONS FOR KINEMA STAFFS**

*See Page 3*

RED[illegible] ERT CHURCH

The Lost Chord

TRADE PRESENTA[illegible]

CAMBRID[illegible]
THEATR[illegible]

CAMBRIDGE CIRCUS, W.C.2

TUESDAY EVEN[illegible]
APRIL 4th, at [illegible]

A JULIUS HAGEN TWICKENHAM [illegible]

Directed by MAURICE EL[illegible]

ALL SEATS RESE[illegible]

THEY'RE GREAT!

# KAY FRANCIS

# GEORGE BRENT

# GLENDA FARRELL

*Another*
BRILLIANT WARNER TEAM
*of*
TWO FASCINATING STARS
*in*

# THE KEYHOLE

A
PERFECT PICTURE WITH PERFECT PLAYERS
*The Drama . . . Thrills . . . Romance*
of
"I AM A FUGITIVE FROM A CHAIN GANG"
*The Beauty . . . and . . . Sincerity*
of
"ONE WAY PASSAGE"

**G.-B. REFINANCING PROPOSALS PASSED**
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Kinematograph WEEKLY

No. 1354 Thursday, March 30, 1933 Vol. 193

**HAL ROACH TO PRODUCE COMEDIES IN ENGLAND**
*Page 5*

# STANDARD STAFF CONDITIONS

## Accepted by London & H.C. Exhibitors

## C.E.A. COMMENT

APPROVAL was given at a meeting on Tuesday of the London and Home Counties branch of the C.E.A. to a scheme of proposals respecting hours and conditions of work of kinema employees, drawn up by the Joint Conciliation Board, representing the C.E.A. and various employees' associations.

The conditions are as follows:—

1.—THE WORKING WEEK.—The working week for all employees, with the exception of musicians, shall be as follows:—

General staff—not to exceed 60 actual working hours per week.

Female staff—not to exceed 54 actual working hours per week.

Projectionists—not to exceed 55 actual working hours per week.

In the case of musicians, the working hours shall be as agreed between the exhibitors and the Musicians' Union.

2.—OVERTIME.—For all hours worked in excess of the weekly hours stipulated in this agreement the employee shall be paid time and a half rate.

3.—HOLIDAYS.—Any employee shall be entitled in each year of service to at least one week's holiday with pay.

4.—SUNDAY OPENING.—Where a picture theatre is licensed for Sunday opening all time worked on Sunday shall be paid at double rates of pay. Five hours shall be considered as the minimum day's work for Sunday and be paid for at double time rates. Christmas Day and Good Friday shall be reckoned as Sundays.

5.—CONDITIONS OF ENGAGEMENT.—In all cases of employees (other than musicians) engaged on a weekly wage, the termination of the wage contract will necessitate a week's notice to be given either by the employer or the employee to terminate the contract or by a week's salary in lieu of notice. In the case of musicians the necessary notice shall be two weeks on either side.

### Rules Applicable to Projectionists Only

6.—When the conditions or scales of wages are better than those stipulated in this agreement they shall remain in force

(a) The chief operator must be a man of 21 years of age or over, and shall be capable of the repair and maintenance of the installations.

(b) The second operator shall be a man of 19 years of age or over, and who has had practical experience in the Trade. He shall be capable of taking charge of the operating box in the absence of the chief operator.

(c) PROBATIONERS OR LEARNERS.—The consideration of this clause has been deferred until a scheme of apprenticeship in the kinema Industry is put forward for discussion.

### Twelve Months' Work

Jack Alexander introduced the subject from the chair, and gave a concise history of the Conciliation Board, since it was first mooted two years ago, after which Arthur Taylor (secretary) formally read the functions and constitution of the Board.

The chairman pointed out that the Board had been in existence for twelve months, and these conditions were the result of deliberations over the period. He stated that no negotiations could be continued in respect of wages until these proposals had been approved by the branch. He also pointed out that there was no finality in these recommendations; if a breach arose over the question of wages these conditions would not be binding.

### Reasonable Enough

H. P. Selwyn, one of the Association members of the Board, explained the recommendations clause by clause. He thought the conditions were reasonable enough, if they regarded their employees as human beings, and he thought no fair-minded exhibitor would quarrel on questions of hours, holidays, or notice. He made it clear that the question of overtime only arose when the 60-hour or other maximum period was exceeded, and that hours of work could be equalised through the week to avoid overtime.

Referring to Sunday work, Mr. Selwyn suggested that the problem could be met by equalisation of the hours of work during the week, so that there would be no need to pay double time.

C. A. Mathes, also a member of the Board, amplified Mr. Selwyn's remarks, and said it was no mean achievement to settle these hours with the unions. The unions had quoted cases of excessive hours, but he thought all fairminded men did not wish to work their employees excessively

When the discussion was opened, Mr.

(*Continued on page 5.*)

*The Prince of Wales photographed at Shepherd's Bush Studios with Mrs. Mark Ostrer, Tom Walls and Lady Mildred Hailsham*

## PRINCE VISITS G.-B. FILM MAKERS

### ADMIRES GOOD WORK OF STUDIOS

ADMIRATION for the good work being done in British studios was expressed by the Prince of Wales after his tour of the Gaumont-British studios at Shepherd's Bush on Friday.

He first of all visited stage No. 3, on which Walter Forde is directing "Orders are Orders," with James Gleason, Charlotte Greenwood, Donald Calthrop, and Cyril Maude. Although shooting had just finished, he was interested in the "set," which depicted a rifle range, which was an exact replica of the one at the Duke of York's Barracks at Chelsea. From there he went to stage No. 5, where a corridor of the same barracks had been erected.

In the adjoining No. 6 stage the Prince spent thirty minutes, and was greatly interested in a dramatic scene between Boris Karloff (in gruesome make-up) and Dorothy Hyson, who are playing in "The Ghoul," under the direction of T. Hayes Hunter. On No. 2 he met two acquaintances—Tom Walls, who is directing "Never Come Back," and the cameraman, S. Rodwell, who was one of the kinematographers on H.M.S. "Repulse" when His Royal Highness made a tour to Africa and South America in 1925. Here the Prince spent half an hour or more chatting to Mr. Walls and watching him directing Anne Grey, Carol Goodner and Leslie Perrins in a scene.

The Prince next visited the theatre, where he first of all saw the morning "rushes" of "The Ghoul," and then new sections of his own film. He was also interested to hear that the Everest Flight would start on the following day.

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Notwithstanding the opposition of the Rev. W. Edmundson, a Methodist minister, the Peel (Isle of Man) Licensing Justices, renewed the seven-days' licence in respect of the Pavilion, owned by the Strand Cinema Theatre Co.

## THEATRE PROTEST TO L.C.C.

### CANNOT KEEP PACE WITH REGULATIONS

LONDON theatre and kinema managers and owners, troubled by the increasing demands of L.C.C. inspectors of their premises, have addressed to the L.C.C. a request that a moratorium be established against demands for alteration of premises.

Managers complain that they cannot keep pace with the demands made, especially at a time like the present, when attendances are suffering from the economic depression.

### Inspections and After

Proprietors of theatres and kinemas have shown themselves ready in the past to take all steps necessary for the preservation of public safety, but the demands are in many cases beyond what is necessary and reasonable.

They want a rest from having to prepare schemes of alterations to meet constantly changing regulations.

No fewer than 25,000 inspections of theatres and kinemas were made in London in a recent year. A vast proportion of them were followed by requests for something to be done.

The custom is for inspectors to leave with a manager a note of minor requirements for improving the safety precautions, but when detailed surveys are made they are followed by the submission of schedules of defects.

### Ever Lengthening

Managers suggest that these schedules have been growing in length and frequency. The schedules set out defects to be remedied either at short notice or when the entire reconstruction of the theatre or cinema shall be contemplated.

Some of the lists deal with questions of lighting, exits, and so on. One manager was required by the L.C.C. some time ago to insert windows at the back of his theatre for ventilation; but after a recent survey he was instructed to keep the windows closed and make other ventilating arrangements.

### Ventilate or Close

The case of the Coliseum is instanced in the schedule drawn up by the Society of West End Theatre Managers and the Entertainments Protection Association. In this case, although the house catered to a large public without complaint of any kind with regard to ventilation, the installation of heating and ventilation apparatus, at a cost of £9,000, was demanded under a threat of non-renewal of licence.

### A Moratorium Requested

The memorandum of the theatre managers proceeds:—

"We desire to state that our members feel that the officials of your Council have been allowed to usurp the functions of your Committee, which, while acting with the greatest care for public safety, should not entirely disregard the interest of the licensees, who are very large ratepayers, and should look to their elected representatives not entirely to disregard their interests when those interests do not agree with the whims and fancies of the Council's servants.

"We are still pursuing our inquiries and are promised further information. Meanwhile, we have to suggest that something analogous to a moratorium in respect of suggestions, requests and detailed surveys with regard to major matters is urgently needed at the present time."

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## SAM GOLDWYN PESSIMISTIC PROPHET

### FEWER THEATRES AND FILMS

SAM GOLDWYN had some very interesting comments and prophecies to utter upon his arrival in London on Tuesday.

He made a wholesale accusation of incompetence against Hollywood. "Fifty per cent. of the people in the business are incompetent," he said, "and this goes for England as well as America. In twelve months' time the incompetents will be all out.

"There will be, too, a revolution in the business on the showmanship side. The kinema habit in America is dying, and will soon be dead. People will go to see good pictures only.

"Hollywood cannot make 500 pictures a year: it should only make fifty, and these fifty will be the money-makers of the future.

### Re-enter the Individual

"The system of making pictures by factory methods is doomed."

Mr. Goldwyn expressed his opinion that it was impossible to operate big theatre circuits successfully. "The operation of a theatre is as important as the making of a picture, and the individual showman is the man to run the theatre.

"The competition of radio in the United States and of television, which is bound to be a real thing within eighteen months, will reduce kinema audiences, who will pay more money, but come to the kinema less frequently."

### The Theatre End

Fewer theatres, Mr. Goldwyn thought, were inevitable. Hollywood had been driven to the present position, but it might mean the eventual salvation of the business.

"There is," said Mr. Goldwyn, "a much brighter future for the motion picture industry. I say this in spite of the fact that 4,000 kinemas have closed in America during the past eighteen months."

Mr. Goldwyn, referring to the breach between himself and Ronald Colman, declared that reconciliation is almost inevitable. He hoped to meet him on the Continent shortly.

He also expressed himself as very pleased with Anna Sten, who had during the past year been perfecting her English.

She would appear, said Mr. Goldwyn, in a version of Zola's "Nana," which starts next May.

## CHANCELLOR AND THE TAX

### WILL NOT ANTICIPATE THE BUDGET

Questions about the future of the Entertainment Tax were put to the Chancellor of the Exchequer in the House of Commons on Tuesday afternoon, but Neville Chamberlain refused to be drawn, and would not discuss his Budget proposals in this respect.

The first inquiry was put by J. J. Stourton, who asked the Chancellor if he was aware that the incidence of the Tax in some cases discriminated against the poorer section of the community, as the tax on an admission charge of 3d. to a kinema was 33 1/3 per cent., and on 4d. 25 per cent., whereas the percentage of tax on all higher priced seats was approximately 20 per cent., and whether the Chancellor would consider revising the incidence of the tax so as to remove these grievances by abolishing the tax on admission charges up to and including 6d.

Neville Chamberlain replied that the scale was arranged in steps, so that the duty was normally 20 per cent. of the price, exclusive of duty at the top of each step, but added that representations had been made to him on this subject, but Mr. Stourton must not expect him at this stage to anticipate his Budget statement.

Questions were then put by G. R. Hall Caine and Captain Erskine Bolst on behalf of the theatrical Industry.

Mr. Chamberlain intimated that he had arranged to see a deputation from that Industry on the subject on Thursday next, March 30. As regarded the question of modifying the existing rates of entertainment duty he was sure that his honourable friends would not expect him to anticipate his Budget statement.

A

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## THE TAX AND THE STUDIO

IF the Chancellor of the Exchequer wants the best arguments—we have them. Everything that can convince him of the grave position in which the kinemas of the country find themselves by reason of the Entertainment Tax seemed to have been said in the C.E.A.'s admirably drafted letter we printed last week, but every day new reasons strengthening the appeal of the Trade reveal themselves.

How the production side of the Industry will be directly affected was suggested in an illuminating passage which that great fighter, Alec B. King, contributed to the discussion of the Scottish C.E.A. branch last week.

In view of the great reduction in box-office aggregates since the reimposition of the tax on the lower-priced seats—a sum of about two and a half million pounds—it is apparent that the maximum sum which it is possible for British pictures to earn must be limited in proportion. If our pictures are booked at an average of 25 per cent., there is a sum of something like £160,000 which ought to be getting back to British studios, but is not. This is on the assumption that the kinemas are showing about 25 per cent. of British films.

So the Government is strangling with one hand the Industry it has so carefully nursed with the other.

It is doubtful whether reasoning ever had much effect upon a man who must willy-nilly strive to make a Budget balance, but if we can ensure that the arguments are put forward to every individual member of the House, we shall at least feel that we are doing all we can.

Direct representation of the exhibitors' case is of prime importance. Private members, as units, may not be very powerful in the House, but if each individual one has been made to understand what is, after all, a simple and strong case, we may at least be in a position to claim whatever possibilities of a concession there may be.

## THAT LIVERPOOL SUNDAY

ALTHOUGH it is taken for granted that kinemas in Liverpool have the right to open on two Sundays this year, there is some speculation as to the exhibitors' abstentation from availing themselves of the magistrates' permission in respect of last Sunday.

Some persons say that, as permission had been granted and not been used, the fault was with the exhibitors, who have forfeited a privilege.

In any case, the incident gives evidence of a striking exhibition of loyalty.

## ASSESSMENTS

WHEN a local authority makes its rating plans, with the comfortable assurance that it is judge and executioneer too, it means an anxious time for the struggling businesses which can ill-afford to face an increased demand.

As things are to-day, there is only one direction in which any readjustments are likely to move, and exhibitors must fight, and fight hard, to resist a material addition to the present burdens they have to bear.

It is possible, however, that the severe strain to which they are subjected by the Entertainment Tax may be brought up as evidence in their favour, and it is to be hoped that full use will be made of the ghastly array of figures which have been collected for the enlightenment of tax- and rate-collector alike.

# More British Films —but Good Ones

*by Basil Dean*

*THE noted stage producer who built the Ealing studios—where he is now directing Galsworthy's "Loyalties," has studied the art of direction on both sides of the Atlantic. His ideas on the outlook for our own films are put forward in this article.**

I AM convinced that there is an urgent need to-day for more good British pictures. Moreover, I consider that these must be distributed by British renting organisations.

With Hollywood's substantially reduced output, there is automatically a heavy drop in imported films. At the same time there is in operation the Films Act, which I note has just been hailed as successful beyond the most sanguine hopes of its sponsors.

Successful—yes. But with one deplorable reservation. The compulsory needs of American distributing firms in London have resulted in the making of scores of cheap indifferent quota offerings, which, under other circumstances, would not have been made at all.

I AM not anti-American, except as regards the situation under which British films are provided for Americans to handle. Especially am I not against the American film, which, whether we like to admit it or not, has been primarily responsible for the present magnitude of the Industry.

The trouble is that we are unreasonable to expect Americans to sell the British showman British films in preference to American ones. No British film, apparently, is too bad for quota purposes.

My observation, too, has forced me to conclude that the independent British producer, for the same reason, cannot expect as good a deal from the American renter, who is naturally out to realise as much as he can on Hollywood product as he can obtain either from a British renter or by distributing his films himself. That is why I am concentrating on a limited number of well-made, creditable pictures, available to every British showman, and hope to increase my output as time goes on.

BRITISH films are gaining in prestige daily, but would enhance their status with the Trade and public still more if it were not for the shoddy rubbish which is made for quota purposes on lines which actually put a premium on slapdash inefficiency.

Why are these films ever shown to the public? If it were not for the difficulty of getting better ones, no showman would risk the active derision of his audiences by showing them. They would remain, mercifully, in the vaults of the American renters who have encouraged them.

As things are, the circuits allied to our leading studios have a natural preference for the best British films. I can see a vast outlet for good, independent films for independent showmen, who are still in the majority.

THE proportion of British films shown in our kinemas at the moment exceeds the legal minimum of the Act; but as the figures include many which have disgusted audiences instead of having entertained them, it seems to me that the mere statistics of the position are to some extent deceptive. To say that you have insulted your audiences is nothing to boast about.

I see no way of stopping "dud" picture promotion. But there is one obvious way to keep them from damaging our studios' reputation with the public. That way is the making of as many good pictures as possible, to be booked instead; and as production is a business as well as an art, a fair commercial return on their cost can only be secured by more or less direct distribution.

MAY I suggest, also—although studio profits are not of very immediate concern to the showman—that a direct distribution is likely to mean better value for money?

The showman has not enough choice in his pictures to-day, and especially where British films are concerned. Last year our output was actually a little less than in 1931, though the compulsory quota percentage increased. My aim is simply to bring into existence more good British films, of which, as my showmen friends are always telling me, there is an insufficient supply. I should not be doing so if I had any qualms as to the demand.

**In an interview*

*AMBROSE DOWLING*

I WAS glad of the opportunity of grasping Bo Dowling, R.K.O.'s foreign manager, by the hand and finding him fit. He is a real honeybee and was wading through work when I called upon him as though he enjoyed it—which I am sure he does.

WITH him when I called were Jack Kennedy and H. W. Leasim, who has been looking after the Far East for Mr. Dowling. The latter has only just recovered from a bad attack of typhoid, but is making good headway now.

HER MAJESTY THE QUEEN visited the New Gallery on Monday, when an all-laughter matinée was held in aid of the Royal Hospital, Richmond, of which she is a patron. "Jack's the Boy" was the feature picture and Her Majesty manifested keen enjoyment at the antics of Jack Hulbert.

OTHER items included a sound film of public activities, in which she has participated, a Silly Symphony, a Mickey Mouse and a Laurel and Hardy comedy. Much as she enjoyed the programme, I venture the thought that the childish grace of little June Jarratt, Arthur Jarratt's little daughter, who presented Her Majesty with a basket of spring flowers, made an even more deep impression.

GILBERT MILLER, whose stage play productions have given him world-wide reputation, is turning his attention to production, and is making two pictures a year for Columbia Pictures.

# LONG SHOTS

### *Radio's Merger Chief Here—Film Fliers—Troubles of the Old Roxy—The Laughter Matinee*

HE is to begin filming a story in June in England with Leslie Howard in the leading rôle. It will be interesting to see whether he has plans for using Cedric Hardwicke in films, seeing that he has the actor under contract.

AT Kinross, writes a correspondent, there was a contest between a film star and his Salvation Army sister on Saturday night. At the kinema was Leslie Fuller in "The Last Coupon" and in the street opposite Captain Ivy Fuller staged a Salvation Army meeting.

THIS greatly intrigued the crowds, and Sister Ivy made excellent use of the occasion to take up a collection from the kinema queue for the Army Self-Denial scheme.

MEMBERS of the Film Flying Club have set their feet on the road to success—they have arranged their First Annual Dinner. This is to be on April 27 at the Kit-Cat. The price is half a guinea, and tickets are obtainable from Will Pepper at the Regal. But what a difference between dining and flying. The Club has yet to be seen in bombing formation above Wardour Street showing what it can do in flights—other than those of fancy.

IT is good to know that A. F. H. Baldry, whose ill-luck in losing his right leg by amputation I chronicled a few weeks ago, is well enough to get to town, and intends to hold a sort of "At home" at the offices of Peerless Pictures, 6, New Compton Street, to-day, Thursday, between 3.30 and 4.30. That sounds cheery, anyhow.

THE Province of Ontario has taken hold of the stink bomb nuisance in a much stronger manner than over here. The new law provides a fine of from 500 to 1,000 dollars and a year in jail for any person caught with a stink bomb in or near a theatre. Further, anyone not paying a fine gets another nine months' imprisonment. I can see Captain Row rubbing his hands with delight.

REPORTS from the *Kine.'s* New York and Hollywood correspondents supply remarkable evidence of what happens when the dollar ceases to be almighty. During the banking holiday theatre-box offices, although revenues were depleted, were about the only places where there was money.

EXCHANGES were after this and threatened to curtail theatre programmes if cash payment was not forthcoming. A few people still went to theatres, but many stayed at home to listen to the President on the radio or fill in their last income-tax forms.

IN Hollywood the eight-week slashes in salaries affect stars, directors, writers, supporting players, technicians and office employees. The unions are standing out. Cuts are 50 per cent. for 100 dollars a week and over, 35 per cent. between 76 and 100 per week, and 25 per cent. from 51 to 75 dollars.

TWO hundred and thirty scarlet-coated and be-medalled Pensioners from the Royal Hospital, Chelsea, are to see the Fox film, "Cavalcade," at the Tivoli, on Friday. Many of them participated in the Boer War and Great War, the periods covered by the film.

A FLEET of buses will bring the Pensioners to the Tivoli, and after they have seen the film they will repair to the Corner House, Piccadilly, for tea. The menu, sent me by Roy Simmonds, is appetising and substantial; but why no Chelsea buns?

THE STROLLER.

## HOT FROM U.S.

*(By Special Kine. New York Cable)*

***ARTHUR LOEW, Maurice Chevalier, Ramon Navarro and Dave Blum sail on the "Paris," Marguerite Churchill on the "Lafayette," and Hal Roach on the "Bremen."***

***JAMES GRAINGER'S suit against the Fox Company, referred to in last week's cable, has been settled out of court.***

***MAE MURRAY has been awarded $30,000 from the Fox Theatre Corporation for an accident last year.***

***RECEIVER for the old Roxy Theatre complains he has been discriminated against because of low prices.***

***AMERICAN COMPANIES, he says, are boycotting him, and a prominent London distributor has cabled him that if films were booked to him they would be refused elsewhere.***

***HIS CHARGES are being filed with the Attorney-General in Washington.***

***PARAMOUNT has bought the Noel Coward play, "Design for Living." Coward himself will appear in it, and Lubitsch will direct.***

# CONCILIATION BOARD SCHEDULE

## NO QUESTION OF UNION "SHOP"

(Continued from page 3.)

Dobbin expressed satisfaction with the majority of the clauses, but asked if Clause 4 would entail any addition to the rates of pay already in force? It was not a Trade war, he said, but he thought the process of conciliation was to the advantage of them all.

He also asked if members would be bound to conform to the regulations in the case of non-union employees. Further, said Mr. Dobbin, he understood that these conditions only applied to London; therefore, he thought it was up to them to give a lead to the Industry generally, and be careful not to prejudice the interests of their provincial friends.

### Objection to Week's Notice

Mr. Selwyn replied that the proposals had been laid down as a basis for the Industry, without discrimination as to whether employees were members of a union or not.

Mr. Kay expressed agreement with the proposals, but was opposed to giving a week's notice to employees. It was his custom, he said, to give a day's notice to his staff and a week to musicians. He also wanted to know if he would be compelled to pay wages above the minimum agreed if he was doing so at present, and if it would be compulsory for employees to join their union?

### Opposed to "Shop" Question

The Secretary replied that the constitution of the Board was opposed to the union "shop" question, and where picketing or interference arose, conciliation would be resorted to. The question of notice was a matter of common law, and could not be reasonably refused.

Mr. Alexander added that the wages they would fix would be only a minimum. If the exhibitor thought his employees worth more he would pay them more.

Ralph Bromhead and Mr. Gauntlett raised the question of double-time for Sundays and the minimum of five hours, and Mr. Mathes replied, pointing out that Sunday hours could be equalised with weekday hours to avoid payment of double-time.

### Not Managers

In reply to a query, Mr. Alexander said the conditions would not apply to managers.

A. Spencer-May asked for an assurance that there would be no pressure by the unions. "It looks like the thin end of the wedge to me," he added.

The chairman said if such pressure were brought to bear, the Association would simply break off negotiations with the unions.

### Facilities for Unions

Captain Alfred Davis wanted to know if exhibitors were under any obligation to give facilities to representatives of the unions to interview their staffs, and the chairman said the branch had given no such undertaking.

The motion that the report be accepted was proposed by Councillor A. E. Huddlestone, seconded by Mr. Dobbin, and carried unanimously.

# CANADIAN BUDGET

## PROPOSAL HITS BRITISH FILMS

A considerable amount of disquiet has been occasioned in the British film Industry by one of the Budget proposals of the Canadian Government. In practice it amounts to a tax upon foreign films entering the Dominion.

The proposal is that all earnings of non-Canadians shall be taxed 12½ per cent. This means that any property (not films only) which earns any money for a non-Canadian person or Corporation bears this tax, and any agent within the Dominion will pay the tax and remit to the non-Canadian owner of rights, the results of those earnings minus the tax, which will be remitted to the Canadian Government authorities. No copy of the new proposals has yet been received in London, the proposals only having been summarised and sent by cable.

The effect of the new law upon British films is being represented to the Canadian Government by F. Neville Kearney, acting on behalf of the Film Group of the F.B.I., and it is hoped that some remission may be secured.

Speaking on the subject to a *Kine. Weekly* representative, Arthur Dent, of B.I.P., said it was a great disappointment that such a proposal should be made. Australia and New Zealand allowed a preference on British films, and it had been hoped that Canada would adopt a similar plan.

# REGAL, FARNHAM

## BISHOP OPENS KINEMA

The Regal, Farnham, which is to be opened by the Bishop of Guildford on Friday, March 31, has been built for County Cinemas Circuit to plans prepared by Harold Scott, A.R.I.B.A., of Colmore Row, Birmingham.

An innovation which made a wide appeal at the Southport Trocadero this week was a George Arliss repertory programme.

HAL ROACH

# M-G-M BRITISH PRODUCTION

## HAL ROACH ON HIS WAY TO ENGLAND

HAL ROACH, Metro-Goldwyn-Mayer's brilliant comedy producer, is to produce pictures in London. He is sailing for England on the *Bremen* on March 31.

The British office of M-G-M has practically completed negotiations for studio space in this country, and an early announcement will shortly be made by Sam Eckman, Jnr. Mr. Roach will still continue to produce in Culver City, and the English unit will be an additional one. Another reason for the visit is that he is also looking for English, French and German comedians.

Hal Roach is probably the longest established comedy producer in the film business. To him goes the honour of discovering Harold Lloyd, Laurel and Hardy, Charley Chase, Jackie Cooper and Dickie Moore, amongst many others. For eleven successive years he has been making the famous "Our Gang" series of comedies, building up many gangs of consistent high quality during that period.

Mr. Roach has just completed Laurel and Hardy's newest feature film, "Fra Diavolo," from the famous operetta. The Hal Roach comedy duo are supported in this by the famous singer, Dennis King, star of the film, "The Vagabond King," who also appeared in London in the Drury Lane production, "The Three Musketeers."

# LOYAL MEN OF LIVERPOOL

## REFUSE TO OPEN ON KINEMA SUNDAY

Not a single Liverpool kinema opened its doors on Sunday despite the fact that the magistrates said they might.

This silent protest is the result of a recent decision by the Theatres and Entertainments Committee of the Liverpool Justices which granted permission for the city kinemas to give a performance on Sunday, March, 26, provided 20 per cent. of the receipts (after the deduction of the Entertainment Tax) was devoted to charity, and audited accounts were submitted to the magistrates after the performances.

At the time, it was commented in the *Kine. Weekly* that the proposal of the Liverpool Justices was extraordinarily steep.

It is now the intention of the branch to make further application to the magistrates at a later date for permission to open on two Sundays, but at a lower charity percentage, of course.

One interesting feature of the situation is that some of the theatres which had proposed to open on Sunday last had intended to give the whole of their takings to specified charities.

# DENMAN TRUST REPORT

## 4 PER CENT. DIVIDEND

The report and balance-sheet for the year 1932 of Denman Street Trust is now in the hands of shareholders. Including an amount of £25,648 brought forward from the previous accounts, the balance-sheet reveals a net balance of £44,757.

A dividend of 4 per cent. is recommended by the directors, which will absorb £24,728, and a sum of £20,029 is to be carried forward.

The retiring directors, I. Ostrer and C. M. Woolf, offer themselves for re-election to the board.

# S.O. SUCCESS

## IN BIRMINGHAM AREA

Sunday opening is proving successful in Birmingham. Exhibitors report that on an average houses have been about three-parts full, and that, with the practice of arranging special programmes still operating, except at the central kinemas, there has not been any serious effect on weekday attendances.

In some parts of the city patronage from surrounding areas, in which Sunday opening has not been sanctioned, helps to keep the receipts up to a satisfactory level.

# SUNDAY KINEMA REVERSE

# SIX G.-B. FILMS FOR U.S.A.

## Refinancing Proposals Agreed to

THE announcement was made at the meeting of the Gaumont-British Picture Corporation that an arrangement with the Fox Film Corporation was being made whereby six of the British company's films would be acquired—subject to agreement and story and cast—for exploitation in America.

The occasion was the extraordinary general meeting held on Monday to consider resolutions increasing the capital to £6,250,000 by the creation of 2,000,000 5½ per cent. cumulative first preference shares of £1 each, and 2,000,000 "A" ordinary shares of 5s. each, and making certain capital adjustments. Mark Ostrer, the chairman, presided.

It was pointed out that the resolutions were intended to bring about a position which would mark the second step towards the simplification of organisation and finance foreshadowed in the recent prospectus.

The net proceeds of the recent issue of debenture stock were not sufficient to provide in full for the existing and outstanding debenture stocks of the corporation and its two subsidiaries, the deficiency being in the neighbourhood of £500,000.

There were also loans from bankers to be dealt with. An agreement had been entered into with Helbert Wagg and Co., Ltd., and Messrs. Ostrer Bros. for the sale by the Corporation of 1,000,000 5½ per cent. cumulative first preference shares of £1 at par, less a commission of 9d. per share.

### Capital Bonus

The resolutions also provided for a special capital bonus to shareholders and involved the capitalisation of £954,545, being a portion of the share premiums forming part of the reserves. Holders of preference shares are to receive a bonus of 7s. 3 3/11d. per share, satisfied by the issue of the new preference shares. That would compensate holders for the reduction of dividend from 7½ per cent. to 5 per cent. Holders of ordinary shares are to receive a special capital bonus of 2d. per share satisfied by the issue of new "A" ordinary shares of 5s. each.

The scheme was approved, and was also sanctioned by separate meetings of the holders of the preference and ordinary shares.

# VIOLENT PROPAGANDA

## ALLEGED IN NEWS FILMS

A series of questions was asked of Bertram Mills, chairman of the Entertainments Committee of the L.C.C., on Tuesday by Arthur Morrison relative to news-reel films of Adolf Hitler shown in this country.

The questions alleged that pictures of detachments of German revolutionaries who support Hitler, together with complimentary references to Hitler, were shown; that a specially recorded picture was screened of the reputed leader of British Fascists expressing the hope that a forceful seizure of power would take place in England such as had taken place in Italy and Germany.

Other questions asked were if space in news films was bought or subsidised and whether it was desirable that kinemas should be used for such propaganda?

In his reply, Mr. Mills said it was most undesirable that facilities should be afforded for propaganda which definitely glorifies unconstitutional and violent means of securing political power.

He was, he said, meeting representatives of the C.E.A. on another subject and would take up this question with them.

# TRADE SETBACK AT WIMBLEDON

## Barking and Willesden Polls Fixed

THE first failure of the Trade's campaign for Sunday opening in the Home Counties has to be recorded at Wimbledon, which polled on Thursday last. The figures returned were:

| | |
|---|---|
| Against ... ... ... ... | 5,715 |
| For ... ... ... ... | 5,424 |
| Majority against ... ... | 291 |

The efforts of local exhibitors and J. S. Richardson, secretary of the Wimbledon Sunday Films Association, were good, but evidently even their exertions were unable to bestir the electorate from their apathy, for only 30 per cent. of the voting list went to the poll. It must be mentioned that S.O. opponents took a leaf from the Trade book and adopted their methods of intensive publicity to such good effect that the Trade effort was swamped. The opposition case was carried on about 150 sixteen-sheets, and on the polling day sandwich-board men were employed to cover the area.

The Trade had 50 sixteen-sheets out and numerous vans tying up with the programmes with the S.O. campaign. A publicity parade which might have helped was banned by the authorities.

Wimbledon has always been a hard case in regard to Sunday opening, and J. Chapman, of the Elite, recalls the struggles he had with the Council seven years ago. At this time, despite a petition of over 15,000 signatures, the attempt was vetoed.

Among those who assisted were Ralph Bromhead and Shirley Simpson, and various A.B.C. managers; E. W. Peall, of Gaumont-British; and Jack Alexander, of the C.E.A., while many independent exhibitors and renters sent cars.

### S.O. Polls Clash

A motion in favour of Sunday opening was passed by the Willesden Town's meeting held on Thursday. A poll of the electorate has been demanded, and the provisional date fixed is April 8. As this clashes with Barking's poll, efforts are being made to get the date altered.

### Hendon Application

An application has been made for a draft Order to cover the Hendon, Golders Green, Edgware and Mill Hill districts.

A Town's Meeting was held at Wembley on Monday, and resulted in a large majority against the proposal for Sunday opening in the district. A poll of the electorate is to be requested, but the date of this is not yet available.

### Barking Polling Date

The date of the poll on the Sunday opening of kinemas in Barking has been fixed for Saturday, April 8. Arrangements have been made for polling stations to be open from 10 a.m. to 8 p.m.

Assistance from the Trade will be welcomed and should be addressed to Fred Delamere, Capitol, Barking, E.

James Richardson is organising the campaign for the Trade.

### No Action in Alfreton

The resolution of the General Purposes Committee that no action be taken on the request from the C.E.A. that the Council apply for powers of Sunday opening has been confirmed by the Alfreton Town Council, Derbyshire. It was stated by the chairman—H. Chandler—that to take a referendum would cost £120, and if the people were not interested in Sunday kinemas, why should the expense be incurred by the Council? An amendment referring the matter back was declined by eleven votes to three.

### Forthcoming Campaigns

Discussions are also proceeding in the undermentioned areas where the possibilities of Sunday kinemas are being canvassed:—

Ilford, Crewe, Dorking, Glossop (Derby), Plymouth, Sunderland and Tilbury.

# BRITISH FILM INSTITUTE

## TRADE ADOPTS SCHEME

The Joint Committee of the Commission on Educational and Cultural Films and the three bodies representing the film Trade—that is, the C.E.A., the K.R.S. and the Federation of British Industries (Film Section)—have now reached agreement on a scheme for the setting up of a British Film Institute.

The general purpose of this Institute will be to encourage the use and development of the kinematograph as a means of entertainment and instruction, and among its specific objects will be:—

(*a*) To act as a clearing house for information on all matters affecting the production, exhibition and distribution of films (including educational and cultural films) at home and abroad.

(*b*) To influence public opinion to appreciate the value of films as entertainment and instruction.

(*c*) To advise educational institutions and other organisations and persons as to sources and conditions of supply, types of films and apparatus, and the conditions of production, distribution and exhibition.

(*d*) To act as a means of liaison between the Trade (producers, distributors and exhibitors) and cultural and educational interests.

(*e*) To promote and undertake research into the various uses of the film and of allied and auditory apparatus.

(*f*) To maintain a national repository of films of permanent value.

(*g*) To compile and maintain a descriptive and critical catalogue of films of educational and ccultural value.

(*h*) To act, if required, as an advisory body to the Government Departments concerned with the use and control of films.

(*i*) To undertake the certification of films as educational, cultural or scientific.

(*j*) To undertake, if required, similar duties in relation to India, the Dominions, Colonies, Protectorates and mandated territories.

### Constitution of Council

The Institute will have a membership based on subscription, and its government will be vested in a council representative in equal proportions of the film Trade, educational interests and the general public.

The membership of the Governing Council has not yet been completed, but it includes Thomas Ormiston, M.P., C. M. Woolf and S. Eckman, jun., as representing the film Trade and Sir Charles Cleland, A. C. Cameron and R. S. Lambert as representing the Commission on Educational and Cultural Films.

The Council will have power to appoint committees and entrust them with duties in carrying out the work of the Institute. It is understood that the new Institute will, at an early date, make application to the Privy Council for a grant of funds from the Cinematograph Fund constituted under last year's Sunday Performances Act.

# SHEFFIELD DEADHEADS

## Branch Expresses Strong Resentment

### Local M.P.s and the Tax

TRADE show deadheads were strongly denounced at a meeting of the Sheffield branch of the C.E.A. Municipal concert competition, assessments, and film hire prices were other outstanding items of discussion at a lengthy meeting at which Claude Barker presided, supported by Sydney Kirkham (vice-president), F. Macdonald (treasurer), A. R. Favell (delegate) and the secretary (Arnold R. Favell).

**Trade Show Deadheads**

The discussion about the admission of the public to Trade shows arose on a report of the General Council meeting, given by A. R. Favell, who dealt with the West Lancashire proposal. Mr. Favell's remarks that the Joint Committee of the K.R.S. and C.E.A. had been requested to take the matter up was greeted with cries of "Hear, hear."

W. T. GENT said a number of Sheffield exhibitors and their wives who made the long journey to Manchester to see "Cavalcade" Trade shown were unable to gain admission. It should, however, be stated, said Mr. Gent, that at Manchester the Watch Committee make it essential that they should see all films before they are shown publicly, and invitations were sent to the Watch Committee for that Trade show.

A DELEGATE: There are times when exhibitors cannot get a decent seat at Sheffield.

A. R. WALKER said it was argued that a large attendance created atmosphere and enabled exhibitors to judge better the drawing possibilities of a film. He did not agree with that view, believing that 16 exhibitors could better judge a film quietly than when there were 1,000 members of the public.

NATHAN BLASKEY contended that exhibitors themselves were largely to blame. He knew of cases where all the directors of a kinema asked to be put on the mailing lists.

SYDNEY KIRKHAM put the blame on renters' representatives, who distributed Trade show cards indiscriminately. It was a regular practice for them to call at a kinema and distribute several invitations among the staff.

W. T. GENT said it was a practice which badly needed stopping, for exhibitors lost every way; if the film did not suit the taste of the deadheads they advised their friends not to see it.

Other speakers instanced how Trade shows were abused, and the hope was expressed that the joint committee would evolve a plan to put Trade shows on a proper basis.

**Municipal Concerts**

The CHAIRMAN said the local Advisory Committee had discussed the cheap popular municipal concerts at the City Hall, which were considered unfair competition with exhibitors. It had been stated that on the first four concerts a sum of about £200 had been lost, so in addition to having to meet this new form of competition, exhibitors as large ratepayers would have to contribute their share towards that loss. He was requested to interview the Town Clerk and ascertain under what authority the City Council were organising the concerts.

The Town Clerk had informed him that the City Council obtained powers under the Sheffield Corporation Consolidation Act in 1918, and was inclined to think exhibitors were a little slow in not challenging the Council when these powers were sought.

"That may be so," said Mr. BARKER, "but in 1918 things were very different and few persons foresaw such a prolonged and acute trade depression as we are now experiencing." Continuing, the chairman said the only satisfactory thing was that the City Hall Committee had not recommended the organising of any further concerts this year. There was, however, probability of them being resumed next year, and the branch would be wise in making a protest at once.

On the proposition of W. T. GENT, seconded by A. R. FAVELL, it was decided to write to the Town Clerk, deprecating the action of the council in organising municipal concerts, and asking for further information as to the actual loss entailed by those already held.

**Entertainment Tax**

A lengthy and interesting report as to what had been done at Sheffield with regard to the appeal for revision of the entertainment tax was given by A. R. FAVELL. During this it transpired that upwards of 100,000 signatures had been obtained on the petitions.

Mr. FAVELL also dealt with an interview he had had with Gurney Braithwaite, M.P., the secretary for the Sheffield group in the House of Commons, who promised to bring the case submitted to him before the other six Sheffield Members of Parliament.

JAMES GIBSON said if the Sheffield members had already decided not to help them it was not much use going to see them again.

A. R. WALKER asked if the secretary could tell them how many Sheffield exhibitors had sent comparative returns to the head office.

The SECRETARY said that fully 90 per cent. had now sent comparative returns.

It was eventually decided to appoint conveners, to be responsible for each area, to make arrangements for meetings, and the following were appointed:—

Attercliffe, Wilfrid Bryan; Central, Sydney Kirkham; Park, F. Macdonald; Hillsborough, A. R. Favell; Hallam, Nathan Blaskey; Ecclesall, Isy Graham; Brightside, W. T. Gent; Doncaster and Don Valley, A. H. Brades; Rotherham and Rother Valley, James Gibson; Wentworth, Leslie Collumbine.

**Increased Water Charges**

A. R. WALKER called attention to the fact that the Sheffield Corporation were promoting a Parliamentary Bill which, if it succeeded, would increase their water charges by about 50 per cent. He said the Sheffield Property Owners' Association were opposing the increase and suggested that the branch should co-operate with them in their opposition.

The CHAIRMAN said most exhibitors were members of the Property Owners' Association and they should put forward their objection to any increase in the water rate.

**Reassessments**

A recommendation of the local Advisory Committee urged that members should closely watch what was happening with regard to the assessments, particulars for which are now being collated.

The CHAIRMAN suggested that they should make a point of the way in which they were being hit by the entertainment tax, and claim a reduction where possible. The new assessments would not come into operation until April next year, but they could appeal before that time if they so desired.

A. R. FAVELL urged that where present assessments were high as compared with takings, there was a good case for appeal. He believed there were a number of such cases at Sheffield where takings had fallen considerably. He suggested that appeals should be made in each of these cases, because if they set the ball rolling in that way they would strengthen the position when the question of reassessment was considered. Appeals could be made on receipt of the rate demand notes, next of which would be issued in a few days.

**General Council Review**

Giving his customary review of the General Council meeting, Mr. FAVELL dealt particularly with the new Home Office circular dealing with "A" films, and advised those present to read it in full in the *Kine*.

**Film Hire Charges**

A lively discussion about film hire charges came at the close of the meeting. The general opinion was that the time had arrived for some real effort to secure equitable booking arrangements. Several suggestions were put forward.

That percentages should be arranged on a sliding scale, and a flat rate were the two suggestions most strongly supported, although another suggestion that a maximum should be established had many adherents.

During the discussion many instances were given showing how exhibitors had been hard hit by existing booking arrangements. Further discussion was eventually postponed to a future meeting.

*The Pope, who recently gave a newsreel interview, is here seen having the mechanism of the sound camera explained by Signor Alberini, director of British Paramount News in Rome*

*A scene from THE KILLER, which Ideal Trade showed on Wednesday*

# LEICESTER MEMBERS SYMPATHETIC

## SUCCESSFUL RATING APPEAL

VERY encouraging receptions by local M.P.s of the anti-tax deputations were reported at the last meeting of the Leicester C.E.A., at which G. H. SCARBOROUGH presided.

The CHAIRMAN stated that E. H. Pickering (N. Lib.) had expressed his sympathy and had expressed the view that the claim of exhibitors was justified. Lindsay Everard (C.) also expressed amazement at the figures shown to him, and was most interested in the facts presented by the committee. He suggested that the best thing to do was to get in touch with all the members possible, and for the C.E.A. head office to get as many members together in the House of Commons at the same time.

Another M.P., A. M. Lyons (C.), was meeting the committee on Thursday.

It was decided to send statements to the other Members of Parliament giving figures showing the effect of the tax on the Leicester houses. These figures would be additional to those in the circulars dealing with the national campaign.

**Children and "A" Films**

G. H. SCARBOROUGH introduced the subject of the Home Office circular on film censorship. He observed that the suggestion made that category boards should be placed at each pay-box did not affect the Leicester houses, which made it a rule to display a category board at each entrance.

C. F. BAILEY (secretary) was asked to write for sufficient copies of the circular to circulate to each member, so that the matter might be gone into and discussed at the next meeting.

One member asked whether, if a child was accompanied by a parent, could they then sit in different parts of the theatre?

It was stated this would not be in order.

The question of submitting "A" films to local authorities was also raised, and Mr. SCARBOROUGH reminded the meeting that when this matter first came up they approached the authorities with regard to the matinees, but as someone would have to be deputed to see all the films shown, no action was taken.

**Good Friday Opening Conditions**

Opening on Good Friday was discussed, and it was decided to accept the terms of the Watch Committee, that double pay be given. At the same time, some opposition was expressed to this.

After some discussion, it was decided that the general question of opening in future years on Good Fridays should be fully considered at the next meeting.

**Deadhead Problem**

Mr. SCARBOROUGH presented his report of the proceedings at the General Council meeting. The question of sums recoverable under guarantees and the restriction of credit were among the matters referred to the Legal Finance and Parliamentary Committee for consideration.

The effect of Trade show deadheads in kinema takings was discussed, but Mr. SCARBOROUGH pointed out that Leicester did not suffer in this direction. However, in some towns the admission of hundreds to a morning Trade show had a serious effect for the exhibitors in those towns.

The suggestion was made that it would be a convenience if renters would Trade show films in Leicester, as, if one wanted to go to a Trade show, they had to visit other towns. The feeling of the meeting, however, was that in these days of economy there was little hope of getting Trade shows in the town.

**Kinema Assessments**

On the subject of assessment appeals, Mr. SCARBOROUGH mentioned that HARTLEY DAVIES had been successful in obtaining a reduction of a third on the assessment of a new kinema.

It was not possible, he observed, to say what was happening in Leicester, but it was a matter they must watch closely.

Members would do well to get together and if they feel they are being unfairly assessed, take joint action. Owing to increased taxation kinemas were not worth what they were, and although other industries were also not doing the trade they used to do, it must be remembered that the Trade came under a special assessment as licensed traders.

# QUALITY OF QUOTA PICTURES

## Prompt Action Demanded by Notts and Derby

THE quality of quota product was criticised at the last meeting of the Notts and Derby C.E.A., at which E. C. MORRIS presided.

The SECRETARY (Fred A. Prior) read a letter from Langham Brown, pointing out that exhibitors were becoming alarmed at the low markings for quota films, and enclosing a list for the past few weeks which defined many as "cheaply produced" and "crude productions."

Mr. ELTON, a delegate, said he thought the matter opened up by Langham Brown might be pursued at the Summer Conference. Most of the films complained of, he declared, were acquired by American concerns solely for the purpose of defeating the Quota Act and degrading British pictures. It was a most important matter for the Trade. People should not be allowed to churn out in a British studio so many feet of film rubbish in order to comply with the quota.

The SECRETARY said it was perfectly true that these quota pictures were rented out by American firms simply to comply with the quota.

Mr. HOLLAND pointed out that the exhibitor was unable to help himself. He had to show a percentage of British films.

The CHAIRMAN thought the General Council should take up the matter straightaway, and the meeting agreed. It was decided to forward Langham Brown's data to the general secretary. Mr. ELTON added that the Trade should be grateful to Langham Brown for his untiring work.

**For the Unemployed**

A letter was read from Mr. FALLON, of the Palais de Danse, Nottingham, proposing a penny a week collection in all kinemas for the local unemployed. He would himself provide a party of girls with collecting nets. It was felt that the meeting could not bind all areas to such a scheme, and it was left to Mr. Elton to put the point of view to Mr. Fallon.

The SECRETARY read a letter from Lloyds Bank saying that, owing to the superabundance of money and the difficulty of finding profitable uses, they were unable to allow a higher deposit rate than 1½ per cent. The opinion was expressed that the branch should invest its funds in something fairly elastic rather than allow it to stay with the bankers at that rate of interest for them to lend at 5 per cent., and it was left for the trustees to select some trustee security.

**General Council Finances**

The SECRETARY, who is a delegate to the General Council, said at the last meeting he raised questions on the annual accounts. For one thing, there was no comparison of figures and the general body of members were in the dark as to what had really happened. There should also be financial statements from each branch, so that one might see how they carried on.

Mr. ELTON said it was felt that the branches had so little interest.

Arising out of the appeal of the branch against the closing of the Ideal Cinema's depot in Nottingham, a letter was read from Mr. ROWSON saying the decision was irrevocable: the Association decided that any further steps would be useless.

The members paid a silent tribute to the memory of C. Woodward, of the Hadyn Road Kinema, Sherwood, who has just passed away.

**The Official Organ**

Referring to the Kent resolution at the General Council to amend the rule giving a greater proportion of the branch income to subsidise the official organ of the C.E.A., Mr. ELTON said "We had instructions from this branch to vote against it, but we were hopelessly overwhelmed."

**No Guarantees**

With regard to the question of guarantees on contracts, raised by this branch, Mr. ELTON said the matter was adjourned for a time, but exhibitors were advised not to sign any contract binding themselves to any guarantee or anything else.

**National Committees**

Mr. Elton reported that it had been impossible for the branch to get representation on any of the General Council committees. He and Mr. Prior tried hard, but it was of no use.

Coming to the Trade shows problem—the presence of so many unauthorised persons or "deadheads," Mr. ELTON stated that the matter was to be discussed by the K.R.S. and the C.E.A. Personally, he did not think the Notts and Derby area was seriously affected by the "deadhead" problem.

A MEMBER: "Only on Sundays."

Mr. ELTON: We are ourselves as much to blame as anybody. We give our tickets to friends and walk in on our faces. What of renters' representatives and their friends? This is a "hardy annual."

It was decided to take no action as far as local kinemas are concerned, but to support other branches where the evil exists.

**Charity Allocations**

The SECRETARY reported that Good Friday opening in the area had been granted.

He read acknowledgments of the following donations out of the recent Sunday charity effort: Nottingham General Hospital, £479; Midland Eye Infirmary, £15 15s.; Nottingham Women's Hospital, £20; Nottingham Children's Hospital, £45; Nottingham General Dispensary, £35; Branch Benevolent Fund, £16.

J. E. BARNES, the Tivoli, Mansfield Woodhouse (Grade C) was announced as a new member.

A committee was appointed to arrange a summer outing for exhibitors, their wives and friends.

**SALUTED BY THE CRITICS WITH THUNDERS OF APPLAUSE.**

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All Seats
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FILM SERVICE
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# If it's a Wardour - it's a Winner!

# 8 FORTHCOMING ATTRACTIONS

## CONSTANCE CUMMINGS in "HEADS WE GO"

WITH

FRANK LAWTON · BINNIE BARNES · CLAUDE HULBERT · GUS McNAUGHTON

Directed by MONTY BANKS

## LESLIE FULLER in "HAWLEYS OF HIGH STREET"

JUDY KELLY · FRANCIS LISTER · AMY VENESS.

FROM THE FAMOUS STAGE PLAY.

Directed by THOMAS BENTLEY.

## STANLEY LUPINO in "YOU MADE ME LOVE YOU"

directed by ALLAN DWAN.

## STANLEY LUPINO in "THE JEWEL SONG"

WITH

NANCY BURNE · JOSE COLLINS · DENNIS HOEY · HAL GORDON · MORRIS HARVEY and LESTER MATTHEWS.

DIRECTED BY HARRY HUGHES

## LESLIE FULLER in "The PRIDE OF THE FORCE"

POPULAR FAVOURITES · KNOWN TO MILLIONS OF WIRELESS FANS ASSEMBLED FOR THE FIRST TIME in

## "RADIO PARADE"

CLAPHAM and DWYER · ELSIE and DORIS WATERS · FLORENCE DESMOND · FLOTSAM and JETSAM · STAINLESS STEPHEN · MABEL CONSTANDUROS · THE HOUSTON SISTERS · CLAUDE HULBERT · JEANNE DE CASALIS · and many others

DIRECTED BY ARCHIE de BEAR and RICHARD BEVILLE

Remember! THERE ARE OVER 5½ MILLION LICENSEES IN THIS COUNTRY

The New Screen Comedian

## GEORGE LACY in "The MUMMERS"

FROM FRED KARNO'S FAMOUS — MUSIC-HALL SKETCH 'MUMMING BIRDS'

DIRECTED BY NORMAN LEE.

BIP PICTURES of PRE-EMINENT WARDOUR

## GENE GERRARD in "LEAVE IT TO ME"

From the SUCCESSFUL COMEDY by IAN HAY and P.G. WODEHOUSE "LEAVE IT TO PSMITH"

with

OLIVE BORDEN · MOLLY LAMONT · GEORGE GEE

DIRECTED BY LUPINO LANE.

DIRECTED BY MONTY BANKS.

# EXHIBITORS CROWDED OUT BY DEADHEADS

## PROTEST TO RENTERS BY WEST LANCS BRANCH

FURTHER protests against deadheads at Trade shows were made at the meeting of the West Lancs branch at Preston on March 21. The subject was brought up again by the Trade show of "The Good Companions" at Manchester, where, it was alleged, genuine exhibitors could not get seats.

J. ATROY (Lancaster), the chairman, said he noticed that several other branches had taken up the matter, and the support, not only of the C.E.A., but also of the K.R.S., had been promised.

"At the show in Manchester," he said, "the house was packed to suffocation at 10.15 in the morning, and many exhibitors, who had gone 50 or 60 miles, were unable to find seats, and had to go away.

"There must have been at least 1,500 deadheads at that show. I was given to understand that the K.R.S. proposed to support the abolition of deadheads, but if so, why did this happen?"

H. SIMPSON (Ulverston) said he did not think the matter had been officially before the K.R.S. It had been referred to the joint standing committee of the C.E.A. and the K.R.S., and action was going to be taken.

The membership of the Manchester branch was 326, which, added to their membership, made a total of 400. As each exhibitor got a card admitting two, there should at no time be more than 800 at a show.

"There are two or three firms who are not getting a booking from me, just on account of their Trade shows. I am not going to waste any more time," he added.

Mr. PURVIS (A.B.C.) said he had instructed his managers to send their Trade show tickets to him, and this stopped them from giving them to the butcher, the baker and other people with no right to go.

R. BARRIE (Preston) asked if the joint branch membership was 400, why 2,000 tickets were printed? The talk about "giving atmosphere" at Trade shows is all tommy-rot.

Mr. SIMPSON observed that many people were making the Trade shows their weekly visit to the pictures, which was so much money lost to the exhibitors.

### Collections

H. HARGREAVES, the secretary, said he had received a letter from the Manchester branch, saying they were going to organise collections at Trade shows. The letter suggested that representatives of West Lancs and Manchester should meet and have the matter out.

"The point is that the renters are not anxious to keep these people out," declared Mr. BARRIE.

After further discussion, it was decided to write to the renters, asking for an explanation as to why some members were unable to get in the Manchester show, although they had Trade show cards, on account of the place being packed with deadheads.

### Tax Petition

Mr. ATROY disclosed that in the branch's area 45,266 signatures had been received for the tax petition as far as they knew at present.

The secretary, however, had been unable to get any return of the number of signatures from one house in Preston, nine in Blackpool, two in Barrow, and one each in Morecambe, Fleetwood, Dalton, Sedbergh, Croston, Tarleton, Poulton and Carnforth.

Messrs. Atroy, Hargreaves, Simpson, Purvis, Barrie, Sayers, Angers, Lennon and Pilling were appointed to meet the M.P.s in their respective districts with regard to the tax reduction.

### Good Friday

Mr. BARRIE suggested there should be an application for Good Friday opening in Preston. Usually, they received permission to open on Christmas Day if they did not apply for Good Friday. This year, they had not applied for Christmas Day, as it was a Sunday, so he thought they were entitled to ask for Good Friday.

E. J. HINGE

# FIVE PRESENT OUT OF NINETY-TWO

## POOR ATTENDANCE AT S. MIDLAND MEETING

FIVE members attended the monthly meeting of the Southern Midlands branch on Friday, when W. Southan Morris presided in the absence of the chairman and vice-chairman. Membership of the branch now stands at 92.

### Trade Whip-Up Succeeds

Arising out of the minutes, E. J. CARPENTER, secretary, reported that the man employed by the branch to visit all kinemas in the area and obtain comparative returns for presentation to the Chancellor of the Exchequer had been so successful that 90 per cent. of the members had supplied the returns—a higher percentage, he believed, than any other branch. All members with the exception of two had paid the levy. The representative, stated Mr. Carpenter, had been enthusiastically received almost everywhere, members expressing pleasure at the action of the branch on their behalf.

Mr. SOUTHAN MORRIS, remarking that the result was a credit to the branch, wondered why the odd 10 per cent. had not supplied their figures.

### Support from M.P.

The SECRETARY reported having written all Members of Parliament in the area, inviting their support for the Tax campaign, and also said he had had a conversation with the Hertford member, who expressed amazement at the comparative figures shown him, and had promised his full support. Other exhibitors, said Mr. CARPENTER, were arranging to call on their local members.

### S.O. at Barnet

Mr. MOORE (Barnet) stated that his local Council had issued a notice of their proposal to call a town's meeting to test the demand for Sunday opening in Barnet.

### Good Friday Shows

The SECRETARY stated that permits to give shows on Good Friday had been received from the authorities at Luton, Kettering and Northampton, in the last case the permitted hours being from 6 to 10 p.m. Hertfordshire and Buckinghamshire had refused permission, and other decisions were still outstanding.

### A Matinée Quandary

Mr. A. SELLARS, of the Welwyn Garden City Cinema, stated that a renter had claimed percentages in respect of Saturday afternoon children's matinées, although the films—"A" subjects—had been taken out of the programmes and substituted with "U" films. He was advised that if the performances were separate from the normal shows he need make no return in respect of them.

### Next Meeting

Date and place of the next meeting of the branch were fixed for Wednesday, April 19, at 2.30 p.m., at Broadmead House.

*Evelyn Lay and Fritz Schulberg in WALTZ TIME (Gaumont-British)*

# CONTRACTS WITH SUNDAY BARRING CLAUSE

## Protection for Second Run Halls Without Seven Day Licence

## LIVELY DISCUSSION BY NORTHERN MEMBERS

MATTERS of national interest discussed by members of the Northern branch of the C.E.A. included the claims of second and subsequent run exhibitors to greater consideration, the decreased box-office value of pictures shown at Sunday evening performances, the alleged exorbitant rentals demanded by renting firms, and the admission of "deadheads" to Trade shows.

It was not by an exhibitor that the deadhead question was raised on this occasion, however, but by a renter's representative, C. F. West, local branch manager for Wardour. In a letter to the branch, he stated that at a recent Trade show held by him only five exhibitors were seen to leave the show, whereas the show was well attended, and Trade show cards were sent to 48 exhibitors. It was obvious, he stated, that exhibitors were giving their Trade show cards to people outside the Trade, and he appealed through the branch for this practice to be stopped.

J. COVERDALE BELL said that exhibitors who gave away the invitations to Trade shows sent to them by renting firms were doing direct harm to the business of themselves and of other exhibitors. He suggested that the branch should set up a small committee to confer with representatives of the renting houses, in an endeavour to eliminate deadheads from Trade shows.

E. R. EADIE alleged that members of the renting houses' staffs gave admission cards to their friends; while STANLEY ROGERS voiced the opinion that the Trade show cards sent to exhibitors should admit only one person.

Further consideration of this question was postponed, in view of the General Council having already begun to take action.

### Sunday Films and Second-runs

The suggestion that second-run exhibitors should put up a bar against films shown at Sunday performances arose of the recent endeavour of Newcastle exhibitors to secure Sunday licences. The outcome of that endeavour is still to be determined, but J. S SNELL, of the Shipcote Hall, Gateshead, which takes second-run to Newcastle, visualised the success of the endeavour, and sought to protect himself and his Gateshead colleagues by taking prompt steps to secure consideration of their position.

J. S. SNELL

He pointed out that if Sunday opening was secured in Newcastle, films might be exhibited in the city immediately prior to them going into the halls in the surrounding districts, and that would materially reduce their box-office value, especially as Sunday entertainments in the city would attract people from the outlying areas where Sunday entertainments were not permitted. He asked for concerted action on the part of the exhibitors concerned, to secure the insertion of a Sunday barring clause in all their contracts.

WILLIAM CARR said the position would become more complicated if the exhibitors did not safeguard themselves, as Sunday opening extended. He might as well not open his theatre as attempt to run on films which had been screened at any adjoining places on the preceding Sunday.

TOM H. SCOTT, Hexham, thought this was something that called for individual action on the part of exhibitors, rather than for concerted action through the branch.

Mr. SNELL remarked that he had as much right to invoke the aid of the Association in the protection of himself and the other exhibitors in Gateshead as had other members to invoke the aid of the Association in furtherance of their desire to have Sunday licences.

### A Case for the Contract

E. J. HINGE was of the opinion that the whole discussion was rather futile, until the exhibitors succeeded in securing a properly balanced form of contract, setting out where and when the first-run of a film was to be.

F. W. MORRISON desired that the discussion be adjourned until the next meeting of the branch, in the hope that there would then be a more representative attendance of Gateshead exhibitors.

BERT MILLER'S opinion was that they ought to follow Newcastle's lead, and endeavour to secure Sunday licences. So far as barring clauses were concerned, that, he argued, was a matter to be dealt with by each individual exhibitor, and not through the Association.

The CHAIRMAN doubted if there would be sufficient films to go round in the event of the exhibitors putting up a bar against those which had been screened on Sundays.

J. S. SNELL said his contention was that they should not be shown in Newcastle on Sundays before they had been in the surrounding area, but afterwards.

Several other members joined in the spirited discussion, which was eventually adjourned until the next meeting of the branch.

### Exorbitant Film Rentals

Consideration of film rentals was productive of several protests against exhibitors being called upon to pay to the renters 50 per cent., and there was a general demand for a sliding scale. E. J. HINGE raised the subject with a proposition which carried the declaration that the branch viewed with alarm the increasing tendency of certain renters to extort uneconomic rentals for presumed super-films, and was of opinion that the General Council of the C.E.A. should take immediate action on this important question, with a view to inducing renters generally to adopt the principle of the sliding scale, and thus minimise the grave and one-sided risk placed upon exhibitors by high percentages. High percentages could only be justified by box-office receipts, and the only fair method to adopt was the sliding scale.

E. R. EADIE seconded the motion, and J. S. SNELL, supporting, said it was a pity that renters could not be induced to think in economic terms, and that exhibitors could not be prevented from rushing in on the renters' terms.

Coun. A. V. ADAMS said the branch could pass as many such notices as it liked, but no such motion or resolution was going to prevent an exhibitor's opposition from offering 50 per cent. to a renter to get a particular booking, and certainly no resolution would prevent a renter taking 50 per cent. whenever that was offered to him.

The motion was adopted, and was ordered to be forwarded to the General Council of the C.E.A.

### Second-Run Rights

Further reference was made to the difficulty of second-run exhibitors where a first-run exhibitor had the option of showing a film at more than one hall in a particular area. Points raised in a previous discussion, and submitted to Norman Hart for legal opinion, were that a second-run exhibitor was definitely damaged if, in these circumstances, a film was shown at a hall in his immediate area, and that his only redress was to cancel the booking. Norman Hart replied that a renter was as much bound by his contract as was the exhibitor, but a second-run exhibitor had no ground for complaint if a film was shown at a hall which he had not previously barred. If a first-run exhibitor improperly exhibited a film to the detriment of a second-run exhibitor, there would be liability for proved damages. If no damage had been done, there was very little to argue about.

### The Booking Contract

The discussion re-awakened the previously expressed avowals of antagonism to the existing form of booking contract. F. W. MORRISON said there was no equity in it, as it was all in favour of the renter, and he asked his colleagues to press for a new form of contract, drawn up between exhibitors and renters.

E. J. HINGE, the author of the proposal to have an arbitrator's award contract, said he went to the last meeting of the General Council, expecting to hear something about that proposal, it having been referred by the Council to a special committee. To his surprise, it was not even on the agenda, and when he asked what was being done, he was informed that nothing further had been done, because of the pressure of other business. He was given to understand that the joint representatives had met, and having failed to reach agreement, they had left the matter in the hands of the secretary of the C.E.A. and the secretary of the K.R.S. They were to draw up what they thought would be an ideal form of contract. Mr. Hinge maintained that a contract drawn up in such circumstances would be no more satisfactory than was the present form of contract, and declared his intention to press for an arbitrator's award contract.

### An Impertinent Investigation

The attention of the branch was directed to the unusual demand of a district Customs and Excise officer, who had called upon a local exhibitor for information respecting the proprietors' liability to pay entertainment tax in respect of free admission of persons holding shareholders' passes. The officer wanted to know when shares were last issued by the company; at what price; if shares were now available for issue, and particulars of any advertisements concerning them; if shareholders had the right of free admission anywhere than at the hall concerned; the approximate market value of the company's shares; if shares had changed hands since November 8, 1931; and if so, how many, and at what price; and what dividends had been paid by the company in respect of the last three financial years.

It was agreed that the letter asking for the information be sent to the solicitor to the C.E.A. for the fullest investigation.

The branch was informed that 174 halls in the four Northern counties had sent in returns, showing that in the aggregate 188,996 people had signed the petitions for the removal of the entertainment tax from off the cheaper seats.

E. J. HINGE (the vice-chairman of the branch and one of the delegates to the General Council, was appointed to attend on behalf of the branch the meetings of the General Purposes Committee, in place of Thomas France, who concurred in this arrangement.

## £?? BRISTOL HOSPITALS

Last week the Regent, Bristol, collected the sum of £126 6s. for the Lord Mayor's Hospital Fund. Since the theatre was opened in 1923, no less than £1,000 has been contributed by patrons to local charities.

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# BRITISH AND FOREIGN REVELATIONS

## HALF CAPITAL LOST IN FIRST YEAR

*By Our City Editor*

THE liquidator of British and Foreign Films, Ltd., Charles H. Travis, called meetings of creditors and shareholders last week in order to give an account of his investigations into the affairs of the company.

The meeting of creditors concluded with an expression of confidence in the liquidator, who was then authorised to take any further steps necessary.

Considerable criticism was a feature of the meeting and several shareholders endeavoured to seek enlightenment on the matter of the trading loss of the company, before the concern went into liquidation.

In the course of his speech, Mr. Travis said: "The first year's accounts showed a loss of £37,457 after bringing into credit a so-called profit on the German companies, of £4,932. If such profit were omitted, and there was, in my opinion, no justification for bringing it in, the loss for the first year was £42,389."

**Half Capital Lost**

It should be noted, however, that actually this loss was higher by £16,728, which represented the over-valuation and errors in the first year's accounts, and as explained in the directors' report issued with the second year's accounts.

Mr. Travis continued by saying: "The first year's trading loss may thus be said to have been over £59,000, to which must be added the losses on silent films brought about by the talkie development of £22,250. Thus, by June 30, 1929, the company had lost over £81,000 in this country alone.

"It is thus conceivable that at June 30, 1929, after one year of existence, over half the capital had been lost, and further, within a few months of that date the foundation on which the company had been built (i.e., the German companies) had ceased to exist, so far as British and Foreign Films was concerned."

It is understood, also, that total losses over the two years amounted to nearly £150,000, and until the date of liquidation trading losses continued and added a further £10,428.

**"Disastrous Record"**

"This disastrous record called for the closest examination and on my appointment as liquidator and after presenting the lengthy report as well as the reports made since my appointment, these have been submitted to counsel for his opinion as to the course of action to be followed."

In reply to shareholders' questions, Mr. Travis explained that regarding the false statement of a 10 per cent. dividend, it was a matter between the shareholders and those responsible for the issue of the statements. The difficulty was, it had not caused any loss to the company as such, although the matter was the subject of further consideration.

The Liquidator also remarked, in a reply to a question, that the opinion received from counsel was such as to enable him to come to a decision in the near future.

**More Paramount**

The Paramount Publix bankruptcy continues to proceed on the lines already indicated in these columns. In connection with the filing of the voluntary petition in bankruptcy, Judge Rondy has now instructed Adolph Zukor and C. D. Hilles, receivers in equity, to continue temporarily.

Mr. Zukor states: "Our board of directors has decided that it will be more advantageous for creditors and stockholders if the administration of assets of the company is carried on under the jurisdiction of the bankruptcy courts, since this will avoid a multiplicity of lawsuits in this country and abroad.

"This will have no effect on the production, distribution and exhibition of pictures now carried on under the Paramount name by independent subsidiaries that are entirely solvent. Production of pictures at Hollywood is carried on by Paramount Productions Inc., and distribution by Paramount Pictures Distributing Corporation and Paramount International Corporation. Administration of theatres is also carried on by independent subsidiary operation companies.

"It is hoped that it will be possible to offer to creditors and stockholders a plan of reorganisation in the near future."

**Stewart-Warner Loss**

The consolidated balance sheet as at December 31, 1932, of Stewart-Warner Corporation shows current assets of 6,213,127 dollars, and current liabilities of 782,892 dollars, comparing with 9,250,867 dollars and 947,764 dollars respectively, at the end of the preceding year.

Cash and U.S. Government securities, valued at the lower of cost of market, amounted to 2,499,377 dollars compared with cash bankers' acceptances and U.S. Government securities of 4,383,736 dollars on December 31, 1931.

The balance sheet shows a loss for 1932 of 2,445,197 dollars, which compares with 1,656,992 dollars for 1931, against a profit of 1,438,172 dollars for 1930, and a profit of 7,580,038 dollars for 1929.

**New Australian Company**

With a capital of £50,000 a company called "Emu Films, Ltd.," has been floated in Sydney. The directors include Samuel Pond, Capt. V. J. Braune and E. Mandelberg.

**Stoll Development**

The Shareholders' Protection Association and the Stoll directors are now at grips. In accordance with the requisition obtained by the Shareholders' Protection Association an extraordinary general meeting has been called for April 25 in order to discuss points raised by shareholders representing approximately 400,000 votes out of a total of just over 3,000,000.

At the last annual meeting the shareholders were refused information regarding the group's investments and management.

The Shareholders' Protection Association, of 78 New Oxford Street, London, W.1, then took up cudgels on behalf of the shareholders, and the fight is now on.

Both sides will now seek to obtain as many proxies as they can while, in addition, Sir Oswald Stoll and the remainder of the board will have in reserve the votes of their 100,000 management shares, which can, if necessary, outvote any Ordinary shares outstanding at a particular time. This, incidentally, is one of the grievances which the shareholders have.

**Cinema Investment Meeting**

An extraordinary general meeting of the Metropolitan Cinema Investment Corporation, held on Tuesday, was adjourned.

The shareholders were called together in order to consider certain capital proposals and to amend the Articles of Association.

I understand that the scheme as proposed has not been proved workable and that amended resolutions are to be formulated. Metropolitan Cinema Investment Corporation owns the Metropole Cinema and the Biograph Cinema Theatre.

**B.C.T. Profits**

A profit of £21,832 is announced by British Cinematograph Theatres, Ltd., after payment of charges and expenses at Ipswich, Southampton and High Wycombe.

A dividend of 5 per cent. was paid for year ended January 31, 1932, in April last, which amounted to £4,714, while the half-yearly payments on the 8 per cent. Participating Preference shares, paid February and August 1, amounted to £937.

A sum of £1,000 has been charged against profits for Western Electric and R.C.A. sound installations. Mortgage interest, directors' fees and premium on leasehold redemption policies have been paid, and £3,500 has been placed to reserve for depreciation.

The directors state that the decline of £5,949 in the trading profit as compared with the previous year is due to trade depression, unemployment, additional entertainment tax, scarcity of outstanding films, and exorbitant prices demanded by film renters for products. They are also unable to recommend a dividend in respect of the past year.

**Gaumont Agreement**

An extraordinary general meeting of the shareholders of the Gaumont-British Picture Corporation was held on Monday last to pass resolutions contained in the circular sent to shareholders on March 3. Separate meetings of the Preference and Ordinary shareholders followed, and resolutions were carried at all three meetings by an overwhelming majority

**Brighter Share Market**

With the exception of Moss' Empire issues, the share market of the kinema section showed a decided trend towards higher prices during the past week.

Following the recent meeting of Moss' Empires, shareholders continue to be nervous and many are selling, causing the shares to follow a downward movement. The most outstanding during the past week was the Preference shares, which fell 1s. 6d. to 8s. 9d. The Ordinary also declined, by 6d. to 11s. 3d., the Debentures falling £3 to £98.

Madame Tussaud's issues were steady, although the Preference reacted slightly, while the Preference of General Theatres improved to 12s., and the Debentures also moved in favour of holders.

Although the Ordinary shares of London and Southern Super Cinemas were unchanged on balance, the market was unusually active.

Gaumont-British issues were another bright spot, the Ordinary improving 1s. to 12s. 9d., and the Preference adding 3d. to the previous quotation. P.C.T. "A" Preference gained the ground lost last week by rising again to 25s., other issues of this concern maintaining their previous levels. A.P.P.H. Ordinary improved by 3d., but Stoll Corporation and United Picture Theatres Preferred fell by a similar amount, the latter now standing at 3d.

**NEW COMPANY.**

**Suburban Cinemas (Newcastle), Ltd.**—Registered March 21. Capital: £8,000 in £1 shares (7,000 ordinary and 1,000 deferred). The directors are:—Thos. S. Rogers, "Gwenholme," Jesmond Park East, Newcastle-on-Tyne, kinema proprietor (director, Stanley Rogers Cinemas, Ltd.); Edward J. Hinge, 124, Osborne Road, Newcastle-on-Tyne, kinema manager (director, Stanley Rogers Cinemas, Ltd.); Hastie D. Burton, "Campsie," King Edward Road, Tynemouth, builder and contractor (director, Hastie Burton, Ltd.); Sidney Bamford, 28, Grainger Street, Newcastle-on-Tyne, kinema proprietor (director, Shipcote Picture Hall Co., Ltd.); Hugh A. Brown, 45, Blackett Street, Newcastle-on-Tyne, estate agent; Joseph Dobson, 11, The Broadway, Tynemouth, C.A. Solicitors: Smirk and Thompson, Newcastle-on-Tyne.

**BANKRUPTCIES**

**Palladium (Upper Norwood), Ltd.**, 63, Westow Hill, Upper Norwood, London, S.E.19.—At the statutory first meetings of the creditors and shareholders, on March 23, in connection with a winding-up order made on February 20, the Official Receiver reported that the company was registered on July 4, 1932, to take over the Palladium, Upper Norwood. Accounts covering the period from March 19 to July 3 show a gross profit of £395 and a net loss of £792. The directors attributed the failure of the company to loss of patronage owing to decreased spending power of the public consequent upon general trade depression. The company's statement of affairs shows assets £927 and liabilities £4,420, including debentures £1,632 and unsecured creditors £2,788. As regards shareholders, there is an estimated total deficiency of £4,093, the issued capital being £600. The liquidation was left in the hands of the Official Receiver A committee of inspection was also nominated.

**F. Ratcliffe-Holmes**, film producer, 101, Wardour Street, London, who failed in May last with liabilities £6,266 and assets which realised £3, applied, on March 23, for his discharge. The Official Receiver opposed the application on statutory grounds, and his Honour suspended the discharge for six months.

## SHARE MOVEMENTS

| | Last week. | This week. | Movement. |
|---|---|---|---|
| A.B.C. Ord. 5s. | 3/1½ | 3/1½ | — |
| " 7½ % Pref. | 15/6 | 15/6 | — |
| A.P.P.H. Ord. | 19/9 | 19/9 | — |
| Assoc. Talk. Pic. Ord. 5/- | -/7½ | -/7½ | — |
| Baird Televis. 10% Prefd. Ord. 5/- | 1/- | 1/- | — |
| Baird Televis. Defd. Ord. 5/- | -/10½ | 1/1½ | +-/3 |
| Blackpool Tower Ord. £1 | 60/7½ | 60/7½ | — |
| Brit. Cine. Theat. Ord. 10/- | 4/1½ | 4/1½ | — |
| " & Dom. Defd. 1/- | -/4 | -/4 | — |
| " Prefd. Ord. | 3/3 | 3/3 | — |
| In. Films (Props.)10 - Ord. | -/6 | -/6 | — |
| " Inter. Pic 5/- Ord. | 3/4½ | 3/3 | —-1½ |
| " " 8% Pref. | 18/9 | 18/9 | — |
| " Lion Prefd. Ord. | 2/3 | 2/3 | — |
| " " Defd 4d | -/1½ | -/1½ | — |
| " Talks Pic. Ord. 5/- | -/3* | -/3* | — |
| Denman P.H. 7% 1st Mt. Deb. | £105½ | £105½ | — |
| " 7% Conv. Deb. | £106½ | £107½ | +£1 |
| Dominion Thea. £1 Ord. | - 6 | - 6 | — |
| Gains. Pic. Ord. 10/- pd. | 8/- | 7/9 | — - 3 |
| Gaumont-British Ord. 10/- | 11/9 | 12/7½ | +-/10½ |
| " 7½% Pref. | 22/9 | 23/- | +-/3* |
| " " 6½%1stMort.Deb. | £102½ | £102 | —10/- |
| " " 4½% New Debs. (£25 pd.) | 3½ dis. | 3 dis. | +-/½ |
| General Thea. Pref. | 11/3 | 11/9 | +-/6 |
| " " 6½%1st Mort.Deb. | £96½ | £98 | +£1 5/- |
| Ldn & South Super Cin.2/-Ord. | -/6 | -/6 | — |
| Mdme Tussauds 1/- Defd. | 2/4½ | 2/3 | —-1½ |
| " £1 Cum. Pref. Ord. | 28/1½ | 27/6 | —-/7½ |
| " " 7% 1st Mort. Deb. | £105½ | £106½ | — |
| Metro. Cin. Invest. 10% 10/- Pref. Ord. | 1/3 | 1/3 | — |
| Moss' Empires £1 Ord. | 11/9 | 11/3 | —/6 |
| " " £1 Cum. Pref. | 10/3 | 8/9 | —1/6 |
| " " 6% Deb. | £101 | £98 | —£3 |
| " " 4% Perp. Deb. | £70 | £70 | — |
| P.C.T. Ord. 10/- | 18/- | 17/6 | —-/6 |
| " 7½% Pfg. Pf. Ord. | 20/9 | 21/- | +-/3 |
| " Cum. "A" Pref. £1 | 23/1½ | 25/- | +1/10½ |
| " " "B" " " | 23/9 | 24/- | +-/3 |
| " 6% 1st Mort. Deb. | £104½ | £104½ | —5/- |
| " Const. 7% Pref. | 22/3 | 22/6 | +-/3 |
| Stoll P.T. Corp. | 3/3 | 3/- | —-/3 |
| United P. Thea. 10% Pref. Ord. | -/6 | -/3 | —3 |
| " " " 7% 1st.Mort.Deb. | £50½ | £50½ | — |

*Nominal.

£1 Shares unless otherwise stated.

# MEN AND MOVEMENTS

## Bristol C.E.A.'s New Secretary—D. Rattee at Lido, West Ealing—Directorship for R. McLaughlin—L. C. Morris Transferred to Rugby

**F. Alan Simpson**, A.S.A.A., who has just taken over the position of secretary to the Bristol branch of the C.E.A., in succession to F. A. Webber, is a member of a Bristol firm of accountants, Messrs. Wallis, Gluyas and Simpson, of Orchard Street. A native of Bristol, Mr. Simpson was educated at the Bristol Grammar School. During the war he served as a lieutenant with the Royal Field Artillery. Though new to the kinema business, he has for some time audited the accounts of various kinema companies in the West of England, so that it may be said he has had some experience of the exhibiting side of the industry from an accountancy angle. Mr. Simpson is keenly interested in the film business and in the C.E.A., and has already thrown himself with enthusiasm into the work of the association.

*F. A. SIMPSON*

**Douglas W. Rattee** has been appointed manager of the Lido, West Ealing. Mr. Rattee's entry to the Industry following a number of years in the Merchant Service was made via the Gaumont-British Sound Department, which he joined in 1928. With the opening of the Orpheum, Golders Green, he secured an appointment and acted as house manager with G. Wilson Speakman. Following the acquisition of the Orpheum by A.B.C., Mr. Rattee gained further managerial experiences in a period of relief management in London and the provinces, and he leaves the Regent, Norwich, to take up this appointment.

**W. J. Halls-Brookes**, formerly manager of the Hippodrome, Cardiff, and of kinemas at Brighton and in the Midlands, took over his new duties as manager of the Savoy, Plymouth, on Monday, March 20. W. Halls-Brookes is not only a composer of music, but a writer of plays, and prior to entering the entertainment business spent nineteen years (including ten in India) in the Army, from which he retired with the rank of captain.

**F. J. Smidmore**, manager of the Trocadero Kinema, Liverpool, who has accepted the invitation to be M.C. at the North Western C.E.A. carnival dance at the Tower Ballroom, New Brighton, to-morrow, although one of the youngest managers in the country—he is only 26 years of age—has held the managerial reins at several kinemas and ballrooms. He joined P.C.T. when 19 years of age, and four years later opened the Orpheum, Golders Green. His dancing experience well qualifies him to act as M.C., for he has won over 200 dancing competitions, and in 1925-26 and 1926-27 he was finalist and silver medallist in the championship competitions organised by the *Star* in London. He has been manager of four P.C.T. ballrooms, including the West End, Birmingham.

**R. M'Laughlin, C.A.**, general manager of the Caley Picture House, Edinburgh, has been appointed a director of the Caley Picture House Co., Ltd. He will continue as general manager, with A. Hoggard as house manager. R. M'Laughlin has been associated with the company from the start some ten years ago, first as secretary and latterly as manager. He was recently elected vice-president of the Scottish branch of the C.E.A.

**R. G. Porter** has been appointed assistant manager to Cyril Lane at the New Westgate, Newcastle, in succession to Charles C. Bradley, who is now manager of the Jesmond Picture House, Newcastle. Mr. Porter has been associated with Moss Empire for the past nine years, in variety and pictures. He was formerly at the Empire, West Hartlepool, and the Havelock, Sunderland.

**W. T. Gent**, Sheffield's "grand old man," has now fully recovered from his long illness. He was warmly welcomed by the chairman and members of the Sheffield branch of the C.E.A. at the last meeting of the branch.

**G. H. Topley**, who came to the Birmingham branch of Butcher's Film Service as their No. 1 sales representative twelve months ago and who resigned the position during the past week-end, desires, through the columns of the *Kine. Weekly*, to thank all exhibitors for their courtesy and help during his period of office in the Midlands.

**Percy D. Aubin**, prior to his recent appointment for Norwich Hippodrome, was at the Savoy, Blackburn, and not Birmingham, as stated last week.

**F. E. Monk** has been appointed manager, under Samuel Newberry, of the Regent Theatre, Norwich, succeeding Douglas Rattee. Mr. Monk comes to Norwich from the Queen's Hall Cinema, Palmers Green, N., where he had managed for two years, prior to which he was with the Bernstein Circuit.

**L. C. Morris**, manager of the Palladium, Coventry, who has been appointed to the Regal, Rugby, was formerly at the West End, Birmingham, and the King's Cross Kinema, London. He was also with P.C.T. at the Regent, Brighton, for a period. In his Rugby appointment Mr. Morris remains with the same company—both the Palladium at Coventry, and the Regal, Rugby, being on the Chas. Orr circuit. Mr. Morris succeeds **J. S. Coldrick**.

**G. H. Barber**, the seventy-two-year-old Stoke-on-Trent exhibitor, has returned after another tour in Palestine—his second within two years. G. Barber is a keen airman, and part of his trip was made by air.

**J. Walton Brown** has been appointed shorts subjects sales manager in charge of Warner Brothers' Vitaphone shorts product. "Jimmy" Brown has been in the film business ever since the war, and is a most popular member of the Trade.

**William Southward** has been appointed solo organist at the Regal Kinema, Handsworth, Birmingham, to take the position vacated by John Howlett. The new organist is well known in Birmingham, having held several local appointments. He commenced duties on Monday last.

**Stanley S. Packer**, of the Plaza, Bromsgrove, has joined the projection staff of the Beaufort Cinema, Ward End, Birmingham.

## H. HARGREAVES GIVES UP MANAGEMENT

### But Continues as West Lancs. C.E.A. Secretary

Harry Hargreaves, secretary of the West Lancs branch of the C.E.A., announced at the branch's recent meeting in Preston that he was severing his connection with the Morecambe Palladium, of which he is manager, on Saturday. He would, therefore, cease to be the house's nominee, but he expressed his willingness to continue with his work for the branch.

*H. HARGREAVES*

J. Atroy, the chairman, paid a great tribute to Mr. Hargreaves' work for the C.E.A. "I would not carry on as chairman without Mr. Hargreaves as secretary," he declared. He proposed that H. Hargreaves be engaged as secretary, as an associate member of the branch. R. Purvis seconded, and a suggestion by H. Simpson that the branch should pay the nomination fee of two guineas was incorporated in the resolution, which was carried unanimously.

H. Hargreaves, along with Mr. Atroy and Will Onda, claims to have been in the business longer than any one in the country. His connection with the Morecambe Palladium dates from 1895, when he ran variety shows there. He showed his first picture—about 50 ft. in length—about 1896.

He is an ardent member of the C.E.A., and was instrumental in the West Lancs branch being formed. He has been its secretary since the formation nearly 20 years ago.

## BILLY STEWART TO JOIN THE EMPIRE

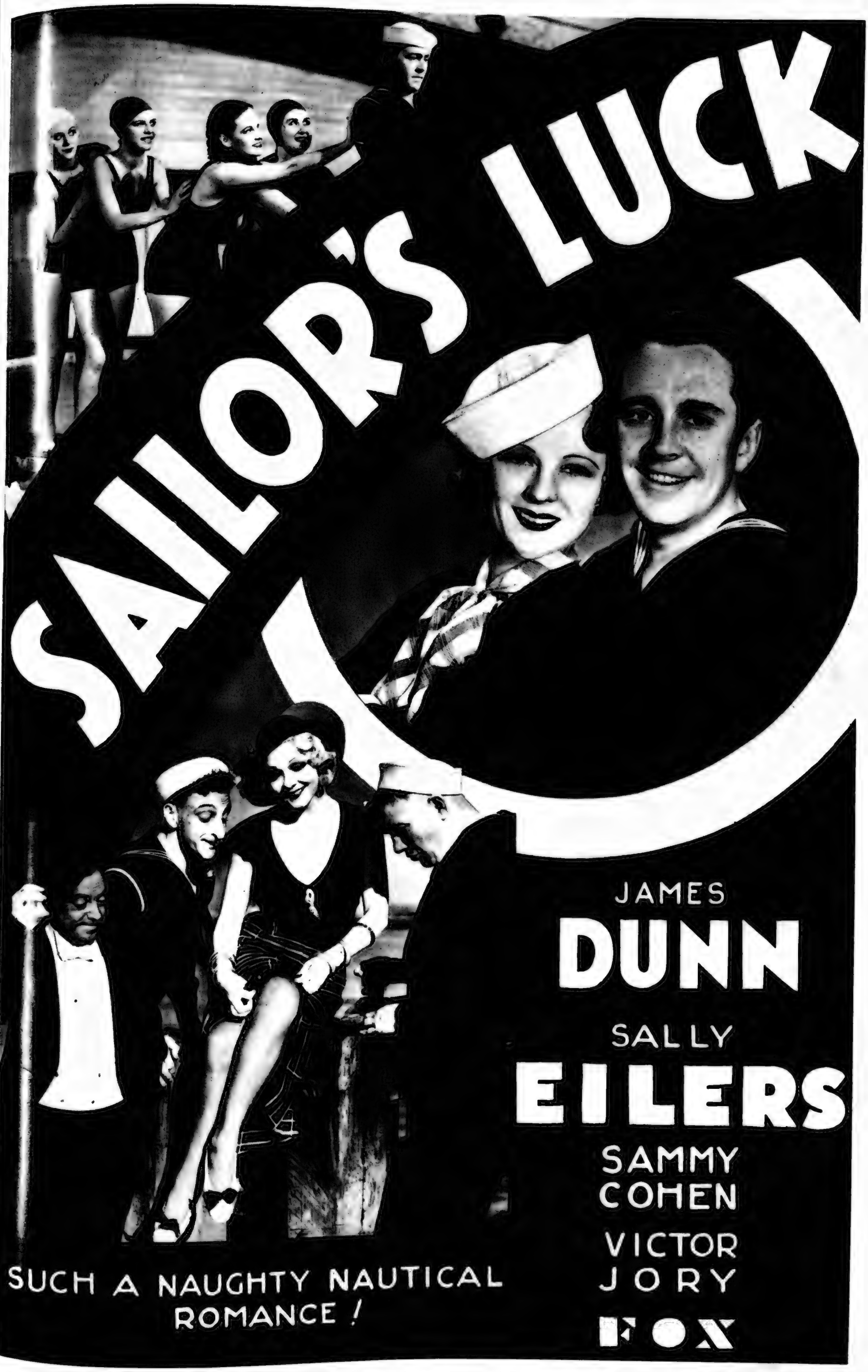
Billy Stewart, who has been prominently associated with Universal Pictures, Ltd., and the general management of the Rialto Theatre, W., for the last eight years, has been appointed manager of the Empire Theatre, W., under the direction of Harry Crull.

Since relinquishing the control of the Rialto, a few months ago, B. Stewart has been handling the foreign film department of Universal. It was he who introduced the present vogue of Continental talkies to London, through the successful presentation of, among others, "Sous les Toits de Paris," "Le Million," "A Nous, La Liberte," "The Blue Angel," and the Tauber films, and "The Blue Light" at the Rialto.

His experience of the entertainment industry started when at the age of eight he became one of The Three Stewarts, the Highland dancing vaudeville act. Afterwards he appeared prominently with Fred Karno (in the days when Chaplin was the drunk), acted as booking manager for Karno and appeared as the foil to Vernon Watson in his "Frank Tinney" act.

Since entering the picture business in 1921, he has had control of half a dozen prominent London kinemas.

A civic presentation was organised in connection with Gaumont's Trade show of "Good Companions" at the Regent, Sheffield, on Friday. The Lord Mayor, Master Cutler, members of the city council, Watch Committee, magistrates, etc., were present. The attendance of exhibitors was one of the largest seen at a Sheffield Trade show for some time.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Radio Pictures

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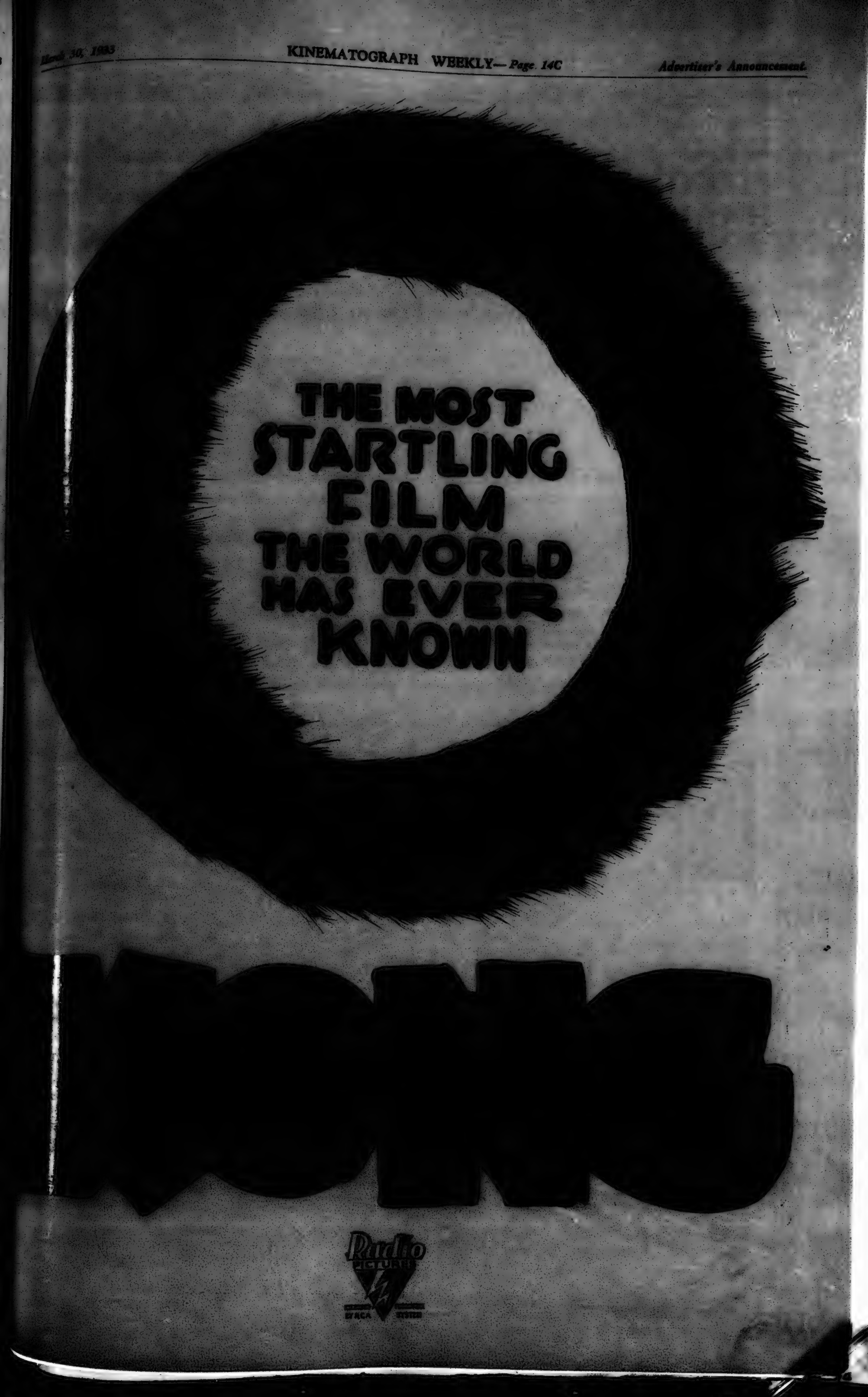
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THE WORLD
HAS EVER
KNOWN
KONG
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# WHO KILLED HARLEY TRAVERS?

## WAS IT

**SONIA,** HIS LEADING LADY?

She fired at him and his dead body dropped limply forward in the chair.

★ "I've killed him," she cried repeatedly to her friends and the police.

## OR WAS IT

**CHRISTINE,** HER YOUNGER SISTER?

He, a philanderer—a man of the world – She, a girl at College—innocent—inquisitive. She went to his flat alone.

★ "Don't you see," she said, "Sonia's protecting me—There was a struggle—I lost my head!"

## OR WAS IT

**BRIAN,** SONIA'S FIANCÉ?

His explanations of a violent quarrel with the dead man rang true. He willingly signed his confession to the murder.

★ "It was self defence," he said, "he fired first—the shot broke a vase."

## OR WAS IT

**BERT,** SWEETHEART OF A THEATRE-PROGRAMME SELLER?

Gladys the girl was head over heels in love with the murdered man. She would have sacrificed anything for him.

★ "If I catches you with 'im again," Bert had told Gladys, "I'll do 'im in—I swear I will."

★ ★ ★ ★ ★

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with CAMILLA HORN

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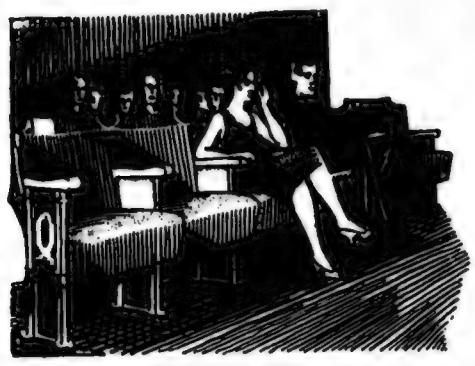

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***SPECIAL NUMBER***

## *The Photographic Journal*

***APRIL, 1933***

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| *As Good as New (Warner)—British. | 50 min. (A) | Winna Winfried, John Batten. | Simple romantic drama, with popular sentiments and pleasing portrayal by attractive star. | Quota offering for the masses. |
| Crime of the Century, The (Paramount)—American. | 75 min. (A) | Jean Hersholt, Wynne Gibson, Stuart Erwin. | Clever crime drama, with a new and intriguing theme. Excellent characterisation, imaginative treatment, and strong suspense. | Excellent general booking. |
| *Double Bluff (Universal)—British. | 34 min. (U) | Charles Childerstone, Carol Coombs. | Crook drama, original in theme, but amateurish in acting, treatment, and presentation. | Quota booking for the uncritical. |
| *Excess Baggage (Radio)—British. | 55 min. (U) | Frank Pettingell, Claude Allister, Viola Compton. | A laughable absurdity, treated in the right vein by a popular comedy cast. | Useful supporting offering for the majority. |
| Fighting Champ, The (Pathe)—American. | 55 min. (U) | Bob Steele, Arletta Duncan, Charles King. | Unpretentious Western drama, enlivened by robust boxing element. Adequate staging, light humour and simple romance. | Sound supporting fare for the masses. |
| Kid's Last Fight, The (Warner)—American. | 89 min. (A) | Douglas Fairbanks, Jr. Loretta Young. Aline MacMahon. | Sentimental boxing drama, with human story, realistic fights, pleasing child interest and clean romance. | Very good general booking. |
| *King of the Rits (Gaumont)—British. | 80 min. (U) | Stanley Lupino, Betty Stockfeld, Hugh Wakefield. | Light, airy comedy with music, with good technical qualities, and strong cast. Story slight, but music tuneful and star's comicalities humorous. | Good light booking with box-office title and cast. |
| Legion of the Lost, The (Wardour)—French. | 75 min. (A) | Ivan Mosjoukine | Drama of the Foreign Legion, authentic in atmosphere, and spacious in its presentation, but somewhat vague in treatment and emotional appeal. | Entertainment off beaten track, demanding careful selection. |
| Lucky Devils (Radio)—American. | 63 min. (U) | Bill Boyd, Dorothy Wilson, William Gargan. | Human drama of the professional stunt men of Hollywood. Thrills, comedy, romance are combined in an effective story. Good characterisation and smooth direction. | Sound popular programme booking. |
| Luxury Liner (Paramount)—American. | 67 min. (A) | George Brent, Zita Johann, Vivienne Osborne. | A novel picture, a vivid drama of life on an Atlantic liner, comprehensive in its entertainment. Fine atmosphere and experienced treatment. | Good programme booking. |
| *Money for Speed (United Artists)—British. | 65 min. (A) | Ida Lupino, Cyril McLaglen, John Loder. | Rousing speedway melodrama, with authentic atmosphere, hectic thrills, and good characterisation. Good popular entertainment. | Very good general booking. |
| Mystery of the Wax Museum, The. (Warner)—American. | 78 min. (A) | Lionel Atwill, Fay Wray, Glenda Farrell. | Grand Guignol entertainment, extraordinarily well acted, and brilliantly produced. A picture which combines thrills with humour, and represents outstanding entertainment of its type. | Excellent box-office attraction for all but the squeamish. |
| Mysterious Rider, The (Paramount)—American. | 60 min. (U) | Kent Taylor, Lona Andre, Irving Pichel. | Spirited Zane Grey Western, with good atmosphere, and engaging and hard working young stars. Clean romance, good fights, and horsemanship. | Capital Western attraction. |
| *Our Fighting Navy (Butcher)—British. | 61 min. (U) | —— | Naval interest film, wide in scope, vivid in interest, and spectacular in pageantry. Excellent photography, smooth compilation, and informative commentary. | Excellent interest film. |
| Penguin Pool Mystery, The (Radio) American. | 65 min. (A) | Edna May Oliver, James Gleason, Robert Armstrong. | Ingenious murder mystery drama, with a great performance by Edna May Oliver. Comedy, drama and mystery all pattern into a lively design. | Capital general booking. |
| Robinson Junior (Pathe)—French. | 44 min. (U) | —— | Juvenile fantasy, original in conception, but carried out with little skill, imagination or ingenuity. | Possible attraction for children's matinees. |
| Rustlers' Round-Up (Universal)—American. | 56 min. (U) | Tom Mix, Diana Sinclair. | Conventional Western drama, carried along by the personality and fine horsemanship of the star. Clean romance, lively gun-play and good atmosphere. | Safe Western booking. |
| *Sentimental Bloke, The (Universal)—Australian. | 80 min. (U) | Cecil Scott, Ray Fisher. | Sentimental story, rather drawn-out, of Australian Cockney's match-making. Popular humour. | Moderate quota offering. |
| So this is Africa (U.A., Columbia)—American. | 65 min. (A) | Wheeler and Woolsey | Breezy, broad, jungle comedy burlesque, with clever fooling, first-class team work, spectacular presentation and shrewd direction. | Excellent comedy booking for the masses. |
| *That's My Wife (British Lion)—British. | 66 min. (A) | Claude Allister, Betty Astell, Frank Pettingell. | Merry farcical comedy, with amusing complications, lively team work, and popular slapstick sequences. | Capital comedy booking. |
| *Thirteenth Candle, The (Warner)—British. | 70 min. (A) | Isobel Elsom, Arthur Maude, Gibb McLaughlin. | Mystery drama, a fantastic essay in crime, made entertaining by sound, if leisurely development. | Useful quota offering. |

* A British Picture.

# REVIEWS FOR SHOWMEN

## So This is Africa

*U.A. (Columbia). American (A). Directed by Eddie Kline. Featuring Wheeler and Woolsey. 5,735 feet. Released September 4, 1933.*

A BREEZY jungle comedy burlesque, somewhat blue in hue, but not offensive, just a trifle broad and boisterous. The story displays a lively, clever sense of the ridiculous, and the co-stars play their parts in the right spirit and put it over with extravagant gusto.

The gags and stunts are opportune, and past epics and present conventions are guyed with good humour, made all the more laughable through elaborate staging, which furnishes a capital background for the fooling. Excellent comedy booking for the masses.

**Story.**—A Hollywood production company, desirous of filming an animal epic, are in a dilemma because their beautiful big-game expert and producer, Mrs. Johnson-Martini, is afraid of animals. In order to assist her they engage Alexander and Wilbur, two down-and-out variety artistes, owners of harmless lions which they had won in a raffle, to accompany her on the expedition.

Once in the jungle, Mrs. Johnson-Martini makes overtures to Alexander, while Wilbur walks in his sleep and makes a hit with a native beauty, leader of the Amazons. They then soon find themselves swept into the wild vortex of native love, and finish up by going half-native.

**Acting.**—Wheeler and Woolsey measure up to their best form as Wilbur and Alexander, and their contrasting methods are admirably suited to the material. Raquel Torres is alluring and athletic as the native beauty, Esther Muir is excellent as Mrs. Johnson-Martini, and the support, which includes a bevy of beauty, is good.

**Production.**—Satire, slapstick and broad burlesque give this vigorous and lively comedy its colour, and its fooling is gauged and timed with astute cleverness. The amusing gibes at the fearless woman explorer give the film its bright opening, the shifting of the scene to the jungle calls for fun at the expense of Tarzan, spoken thoughts score the laughs at the expense of highbrow drama, while the ending has a playful dig at the conventions.

**Settings and Photography.**—The jungle scenes are sufficiently realistic to give point to the burlesque, the primitive love-making is absurdly funny, while the mad rush of the Amazons, to woo the intrepid travellers calls for spectacular slapstick which is cleverly executed.

**Points of Appeal.**—Clever fooling, popular slapstick, excellent presentation, great team work by co-stars, and obvious box-office angles.

## That's My Wife

*British Lion. British (A). Directed by Leslie Hiscott. Featuring Claude Allister, Betty Astell and Frank Pettingell. 6,031 feet. Release date not fixed.*

MERRY farcical comedy, a picture of amusing complications played at a lively pace and handled in the right vein by an experienced and popular cast. Frank Pettingell is the ample pivot around which the marital melange revolves. Capital comedy booking for all classes.

**Story.**—Josiah Crimp, a wealthy Yorkshire manufacturer of dickeys, takes a short holiday at Bilgegate Spa, and becomes interested in Lillian Harbottle, an attractive young woman, bored with her gouty husband, Major Harbottle, who becomes suspicious and employs detectives to follow her. Josiah learns of this, gets nervous, and goes to his nephew, Archie Trevor, whom he believes to be a solicitor, but who is in reality proprietor of a beauty parlour, for advice. Archie soon gets going and finds a hectic way out of his uncle's difficulties in his beauty parlour.

**Acting.**—Frank Pettingell is excellent as the susceptible Josiah, Claude Allister's asinine humour contrasts effectively with the ripe methods of the star, as Archie. Betty Astell is attractive as Lillian, and the supporting team work is sound.

**Production.**—The complexities of the plot follow familiar farcical lines, but the inimitable humour of the star, excellent team work, adroit direction and good staging keep the fun at a merry pace. The comedy has the popular touch from beginning to end and represents capital light entertainment.

**Settings and Photography.**—The spa sequences have movement and rhythm, the town interiors are appropriate, while the beauty parlour backgrounds, complete with bathing pool, provide a good field for slapstick.

**Points of Appeal.**—Bright story, obvious but popular humour, good work by star and support, smooth action and first-class staging.

## Double Bluff

*Universal. British (U). Directed by R. E. Jeffrey. Featuring Charles Childerstone, Carol Coombe and George Merritt. 3161 feet. Release date not fixed.*

CROOK drama, original in theme, but carried out with little imagination and far from convincingly enacted. The film never escapes from the realms of theatrical artificiality, and has little to recommend it outside of its convenient length and eligibility for quota purposes.

**Story.**—Charles Shaw, a cardsharper, insures his life for a large sum before leaving on a sea voyage with his wife. He is later accused of cheating at cards, stages an accident, and is declared to have fallen overboard by his wife. The wife's familiarity with her husband's valet, however, results in the ship's detective becoming suspicious, and it is eventually proved that the husband and valet are one and the same.

**Acting.**—Charles Childerstone, Carol Coombe, and George Merritt are cast in the principal rôles, but not one of them succeeds in drawing life-like character.

**Production.**—The central idea is original, but the players and the producer fail to make the most of the opportunities afforded by the plot, and the film just peters out

**Settings and Photography.**—The liner sequences have some semblance of reality, but the atmosphere and technical qualities are far from good.

**Points of Appeal.**—Convenient length and quota angle.

## Lucky Devils

*Radio. American (U). Directed by Ralph Ince. Featuring Bill Boyd, Dorothy Wilson and William Gargan. 5,625 feet. Release date not fixed.*

HAVING for its theme a story of the unsung heroes of the screen, the stunt men, this production faithfully portrays the hazards of their profession and provides thrills, comedy and romance in good proportions. It is rich in human interest, the dangerous nature of their occupation being dramatically reflected in their home life.

A film out of the ordinary, it offers good popular entertainment of a refreshing character to the majority of patrons.

**Story.**—Skipper, leader of a band of stunt men, befriends a young extra girl, Fran, and gets her a job in the studio. Their friendship ripens and, unmindful of his doctrine that "good stunt men make poor husbands," he marries her.

He continues with his work, but Fran, apprehensive of danger, enters the studio, causing him to mistime a stunt, which results in the injury of Bob, his friend. Following this mishap he throws in the job, but unable to find other employment finally joins the labour gang of his former studio.

Desperately in need of money to provide for his coming child he induces the director to let him attempt to ride some rapids in a canoe, a stunt which had been turned down by the stunt men as being too dangerous. Fortune favours him and he celebrates his regained nerve by a dashing high-speed drive home.

**Acting.**—Bill Boyd invests the leading rôle of Skipper with characteristic virility and good humour, and is ably supported by William Gargan as Bob. The feminine leads, Dorothy Wilson and Julie Haydon, play their parts with complete understanding. Roscoe Ates' stammering comedy enlivens the opening stages, and much good work is put in by the stunt men.

**Production.**—The risks taken in providing thrills, and the subordination of a normal life without the compensation of fame or large salary, forms a refreshing theme, and full advantage of its possibilities is taken by the director.

The stunts enacted have every appearance of authenticity, and the emotional scenes necessary to give point to the production are not overdone. There is a good comedy relief

**Settings and Photography.**—The studio settings are well varied and give realism to the story, while club and domestic scenes are well in keeping with the status of the characters. Efficient photography marks the production.

**Points of Appeal.**—Strong human interest, thrills and romance, with a leavening of comedy.

## The Mysterious Rider

*Paramount. American (U). Directed by Fred Allen. Featuring Kent Taylor, Lona Andre and Irving Pichel. 5,302 feet. Released August 7, 1933.*

FAMILIAR but lively Zane Grey Western, with spirited action, clean romance and good horsemanship. The leading players are new to the screen, but they shape well and their youth and vigour help the story over. The picture compares favourably with the best of its type and represents a safe universal outdoor attraction.

**Story.**—Cliff Harkness, a crooked speculator, secures title deeds relating to property owned by smallholders which is expected to increase in value following the announcement of plans to irrigate the land.

The smallholders decide to pay him out, but after the money has been handed over Harkness robs Wade Benton, the smallholders' representative, of the receipt, and sells the deeds to a big financier. Benton is wrongly arrested, but he escapes and, by posing as a mysterious bandit, saves his friends, absolves himself, and wins a girl.

**Acting.**—Kent Taylor is a likeable and breezy hero, Lona Andre is an attractive heroine, Irving Pichel is excellent as Harkness, and the support, which includes clever juveniles, is sound.

**Production.**—Zane Grey's skill at telling a story is transferred to the screen by competent direction and good characterisation, and the rousing narrative sweeps along, providing wholesome, exhiliarating fare for all classes.

**Settings and Photography.**—The exploits of the bandit are thrillingly depicted, while the fights have realism.

**Points of Appeal.**—Clean, vigorous story, good characterisation, action, and excellent atmosphere.

## The Mystery of the Wax Museum

*Warner. American (A). Directed by Michael Curtiz. Featuring Lionel Atwill, Fay Wray and Glenda Farrell.* 7,037 *feet. Released September* 18, 1933.

MYSTERY thriller, Grand Guignol entertainment, extraordinarily well acted and brilliantly produced. The picture is, of course, gruesome and its subject may not be to the tastes of all, but it, nevertheless, surpasses all previous efforts of its type and is in a class by itself. A determined and successful effort has been made to balance the macabre with humour and the effect of the complete picture is measurably enhanced by technicolour. Excellent box-office attraction for all but the super-sensitive.

**Story.**—Ivan Igor, an artist in wax, and his partner, Joe Worth, own a wax museum in London. When it is discovered that the proposition is not paying, Worth sets fire to the building and Ivan is badly burned. Years later the New York police are baffled by the mysterious disappearances of persons and the stealing of dead bodies from the morgue.

Florence, a wide-awake woman reporter, observes that the crimes coincide with the opening of a wax museum, and proceeds to investigate. She eventually proves that Ivan, who has suffered facial disfigurement and physical disability through the fire, is behind the mystery, and that he has been modelling his statues on human bodies. Her discoveries lead to Ivan's death in time to save her best friend from a grim fate.

**Acting.**—Lionel Atwill suggests the artist and the maniac with superb sensibility, and his make-up is as brilliant as his acting. Glenda Farrell gives a vital performance and supplies welcome light relief. Fay Wray, Frank McHugh, Edwin Maxwell and Gavin Gordon share the supporting honours.

**Production.**—The story is fantastic and contains many loose ends, but such is the power of the acting and the brilliance of the direction that the cold, calculated horrors get such a firm grip on the imagination and senses that the repeated chills down the spine numb the critical faculties. With all its grimness, however, the film does not neglect the human, the pathetic and the humorous, and it is the dexterous adjustment of essentials and colourful atmosphere which make it an outstanding proposition of its type.

**Settings and Photography.**— The scenes in the wax museum are finely executed, there is a grim reality enveloping the morgue, while the unmasking of Ivan is brilliantly executed and carries a terrific thrill. Technicolor is employed throughout, and the departure from black and white is fully justified.

**Points of Appeal.**—Unusual, hair-raising theme, great performance by stellar players, amazing technique, skilful direction and fine atmosphere.

## The Fighting Champ

*Pathé. American (U). Directed by J. P. MacCarthy. Featuring Bob Steele, Arletta Duncan and Charles King.* 5,045 *feet. Released July* 10, 1933.

UNPRETENTIOUS Western drama, with a strong boxing element, which results in popular fisticuffs. Romance and rough stuff blend in popular proportions, and there is an adequate meed of humour. Sound supporting fare for the masses.

**Story.**—Brick Loring, a young Westerner, drifts into a small town and is pitted against Spike Sullivan, a boxing champion. He incurs the jealousy of Malone, foreman of the Mullins' ranch, where he has obtained employment, and Malone dopes him so that it looks as if he has thrown the fight. Brick, however, eventually unmasks Malone's villainy, wins the respect of his new associates and the love of Jean, daughter of the owner of the ranch.

**Acting.**—Bob Steele plays his part well in the principal rôle, and is handy with his fists. Kit Guard is amusing as Spike, Charles King is a good villain, and Arletta Duncan is a pleasing heroine.

**Production.**—The boxing element brings new interest to the conventional story, and the fights fit smoothly into the narrative, furnishing excitement and impetus when it is most needed. In its modest way the film supplies robust diversion, and has the makings of a handy supporting feature.

**Settings and Photography.**—The Western atmosphere has the appearance of authenticity, the fights are staged with rugged simplicity, and the photography is good.

**Points of Appeal.**—Simple, robust story, good action, realistic fights, humour, and popular romance.

## The Crime of the Century.

*Paramount. American (A). Directed by William Beaudine. Featuring Jean Hersholt, Wynne Gibson and Stuart Erwin.* 6,606 *feet. Released August* 21, 1933.

A CLEVER crime drama with a new and intriguing theme, put over by flawless characterisation and resourceful, imaginative direction. The threads of the story are woven with such cunning skill that the mystery baffles until the end, yet never exceeds the bounds of possibility. No neater nor more satisfying murder mystery drama has been screened for many a day. Excellent general booking.

**Story.**—Dr. Emil Brandt, a specialist in mental suggestion, goes to a police station and tells the captain in charge, Tim Riley, that he has planned to rob and murder one of his patients, a bank clerk, whom he has induced to relieve the bank of 100,000 dollars, and that the perfect crime will be perpetrated unless he is put under restraint. Riley is impressed by Brandt's story and accompanies him home, where he sees him return the money to the unconscious bank clerk.

Following this the clerk is murdered and the money stolen. Brandt, his unfaithful second wife, Freda, and her paramour, Gilbert, are among the suspects, and further complications are added when Freda is murdered when on the point of furnishing vital evidence. Dan McKee, an enthusiastic newspaper reporter, proceeds to give the police his aid, and the sifting down of evidence leads to a surprise dénouement.

**Acting.**—Jean Hersholt gives a quiet, impressive study as Brandt, Wynne Gibson draws clever character as Freda, Stuart Erwin is in his best form as Dan, and Frances Dee, Robert Elliott and David Landau contribute sterling support.

**Production.**—The drama is conceived on entirely new lines and keeps its secret by appearing to disclose so much at the start. The revelations screen the guilt of the real culprit in a manner which furnishes intriguing entertainment, all the more satisfying for remaining within the bounds of reason.

The sureness of the casting allows red herrings to be drawn across the trail, and so watertight does the mystery become that the novel innovation of pausing sixty seconds half-way through the picture to enable the audience to find a solution is employed with great effect.

**Settings and Photography.**—The interiors are appropriate, the detail is painstaking, and the atmosphere perfect.

**Points of Appeal.**—Clever, arresting story, fine acting by strong and popular cast, superb balance, and brilliant treatment.

## The Penguin Pool Mystery

*Radio. American (A). Directed by George Archainbaud. Featuring Edna May Oliver, James Gleason and Robert Armstrong.* 5,896 *feet. Release date not fixed.*

AN ingenious murder mystery drama, made doubly entertaining by the clever and amusing character drawing of Edna May Oliver, who is immense as a prim school mistress who turns amateur detective. Comedy, drama and mystery all pattern smoothly into the intriguing design, and the picture, in its entirety, represents first-class diversion. Capital general booking.

**Story.**—Gerald Parker, a stockbroker with many enemies, follows his wife, Gwen, to an aquarium, where she has an appointment with Philip Seymour, a former lover, from whom she desires to borrow money. Gerald and Philip meet, and in a quarrel Gerald is knocked down and his body later found in a penguin tank. Hildegard Withers, a prim schoolmistress, discovers the body, and her inquisitiveness forces her to fasten herself upon Inspector Piper, the officer in charge of the case. Hemmingway, director of the aquarium, Mrs. Parker, Philip Seymour, and a pickpocket are all suspected, and it is Hildegard Withers' sagacity which solves the problem.

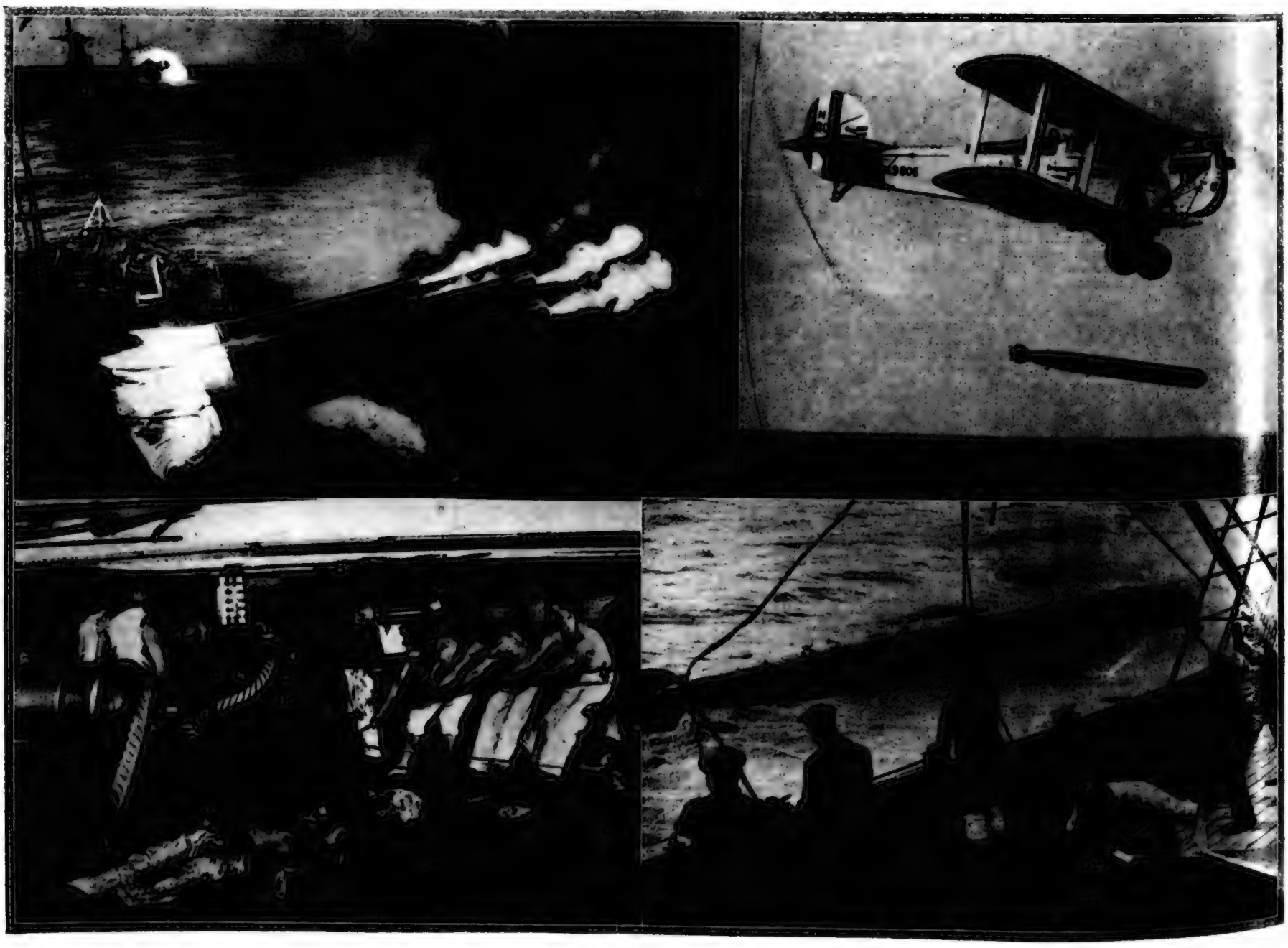
**Acting.**—Edna May Oliver is simply great as the inquisitive, persistent and irrepressible Hildegard Withers and is an entertainment in herself, James Gleason is a perfect foil as Piper, and the two make an excellent team. Robert Armstrong, Mae Clarke, Donald Cook and Clarence H. Wilson are all good in support.

**Production.**—The good-humoured bickering and rivalry between the schoolmistress and the detective enliven the story, the ingenuity and compactness of which lead to a swift succession of arresting situations, which are spiced by the element of surprise. The novelty of the backgrounds give additional interest to the plot, and clever characterisation and direction do the rest.

**Settings and Photography.**—The aquarium sequences are authentic, the final court scene displays a fine sense of the dramatic, and the domestic detail is homely.

**Points of Appeal.**—Bright, thrilling story, great performance of the star, good dialogue, neat arrangement, strong support, and clever direction.

# "OUR FIGHTING NAVY"



*Scenes from Butcher's big Naval epic, which John Betts has made with the full co-operation and authority of the Admiralty. Twelve months and 50,000 feet of negative were expended on this picture, which tells a thrilling story of life in the Service. It was Trade shown in London on Tuesday and is reviewed in this issue*

## Luxury Liner

*Paramount. American (A). Directed by Lothar Mendes. Featuring George Brent, Zita Johann and Vivienne Osborne.* 6,100 *feet. Released August* 28, 1933.

NOVEL entertainment, a picture which draws its theme from the intermixing of the lives of a wide range of people, passengers on a trans-Atlantic liner, and weaves its many threads into a coherent story which is rich in drama, pathos, passion, tender sentiment and piquant humour.

The connecting link is not too strong, but the central idea displays imaginative conception and is handled with an experienced sense of kinematic showmanship which results in clever balance and definite popular appeal.

**Story.**—Karl Bernhard secures a position as ship's doctor in order to follow his wife Sybil, who has eloped with Alex Stevenson, a big financier. Other members of the passengers and crew are represented by Miss Morgan, a sensitive, disillusioned young woman, the doctor's assistant; Milli Lensch, a wide-awake young girl who travels from steerage to first class, but returns to the lower deck rather than pay the price of affluence; and Edward Thorndyke, a financier who had seen better times and prevents his fellow steerage passengers from following a false market tip.

Stevenson eventually pays the price for neglecting Sybil, and Sybil takes the only way out, leaving the unhappy Karl in a position to find belated happiness with Miss Morgan.

**Acting.**—George Brent gives a steady, straightforward portrayal as the determined Karl, Zita Johann cleverly suggests harboured disillusionment as Miss Morgan, Vivienne Osborne is well cast as the fickle Sybil, and Alice White is very good as the amateur gold-digger, Milli.

**Production.**—That world in itself, the Atlantic liner, gives the story vivid, pulsating action, and the close proximity of life and death is sufficiently well emphasised to give the theme purpose. Everything that the modern audience demands is here, and its presentation is marked by characteristic American showmanship.

**Settings and Photography.**—Life on a modern liner, from the engine-room to the first-class suite, is mirrored in detail, and the kaleidoscopic backgrounds keep the interest well sustained, at the same time providing excellent atmosphere.

**Points of Appeal.**—Unique theme, clever characterisation, vivid interesting backgrounds, strong drama and clever direction.

## Money for Speed

*United Artists. British (A). Directed by Bernard Vorhaus. Featuring Ida Lupino, Cyril McLaglen and John Loder.* 6,670 *feet. Release date not fixed.*

ROUSING melodrama, a picture which brings all the thrills of speedway racing to the screen and links them together with a popular, straightforward story. The characterisation is good, the atmosphere is authentic, and the hectic stunts deftly supply a hearty kick at even intervals which gives the picture slick momentum. One of the all too few successful British dramas.

**Story.**—Bill, an Australian speedway champion, and Mitch, the British one, are serious rivals. Mitch persuades Jane, a sophisticated girl, to pose as a sweet young thing and rook the susceptible Bill, but just as she completes her job she realises that she genuinely loves her victim. Bill, however, suffers from disillusionment, takes to drink, and is warned off the track. He finally finishes up in a fair ground, and has to ride the "Wall of Death," a hectic motor-cycle stunt. He rides over the top in a desperate attempt to bring his name back to the public, and his courage results in Jane coming back to him and the end of recrimination.

**Acting.**—Cyril McLaglen works hard and represents good type as Bill, Ida Lupino does a sound job of work as Jane, and John Loder is adequate as Mitch. Moore Marriott and Marie Ault are sound in support.

**Production.**—The technique of this picture compares with the best, and the speedway racing, with its attendant spills, is photographed from exciting angles.

**Settings and Photography.**—The speedway sequences, taken at Wembley, are authentic, the crashes are timed to the second, the detail is painstaking, the "Wall of Death" stunt is executed with realism, and the photography is excellent.

**Points of Appeal.**—Great thrills, popular story, good atmosphere, sound characterisation and direction.

## Robinson Junior

*Pathé. French (U). Directed by Alfred Machin.* 4,078 *feet. Release date not fixed.*

JUVENILE jungle fantasy, the story of which takes the shape of a child's dream, the infant for the period of the play assuming the mantle of "Robinson Crusoe." The idea has definite possibilities, but little has been made of them, and the picture's market is strictly limited to children's matinees.

The organ accompaniment, furnished by E. O'Henry, the famous broadcasting organist, is good, but the same cannot be said of the spasmodic, facetious commentary.

**Production.**—The small boy is seen as an intrepid hunter, and has an enthusiastic Man Friday, in the person of a youthful nigger. Leopards, baby elephants, a lively maribou, who concentrates his attention on the seat of the nigger's pants, and a chimp which fancies its skill with a saxophone, crowd into the picture intent upon varying and enlivening its entertainment, but poor, inexperienced direction makes their task impossible.

**Points of Appeal.**—Juvenile and novelty angles.

## King of the Ritz

*Gaumont. British (U). Directed by Carmine Gallone. Featuring Stanley Lupino, Betty Stockfeld and Hugh Wakefield.* 7,395 *feet. Released August* 14, 1933.

A LIGHT, airy comedy with music, lavishly presented and enacted by an exceedingly strong cast. The story is of the flimsiest texture, but pleasing music, artistic stagecraft and the tireless efforts of Stanley Lupino result in easy entertainment of infectious gaiety.

**Story.**—Claude, head porter at the Ritz Royal Hotel, falls in love with one of the guests, Mrs. Cooper, a wealthy and beautiful widow, and drops his girl, Victoria, a chamber-maid, to woo her. He has three rivals, however, Alonso, a gigolo, the King of Blitz, travelling incognito, and Teddy Smith, an enthusiastic young golfer. Claude catches the king in a compromising position, and forces the gay monarch to confer a dukedom on him which he uses to further his suite. Mrs. Cooper is at first favourably impressed, but Claude soon finds the dignity of the position too responsible, and hastens home, leaving Teddy to secure the widow.

**Acting.**—Stanley Lupino gives a characteristc comedy performance as Claude, and mixes a number of new gags with the old. Betty Stockfeld is an attractive Mrs. Cooper, Gina Malo is volatile as Victoria, Henry Kendall makes the most of the slender opportunities as Teddy, Harry Milton admirably suggests the gigolo, and Hugh Wakefield shines for a short period as the king.

**Production.**—The producer has employed music and the camera with slick co-ordination, and establishes the necessary atmosphere of irresponsible gaiety. The light-hearted spirit of the entertainment is disarming, and its capacity to furnish easy, popular diversion makes it a proposition of definite box-office possibility.

**Settings and Photography.**—The action is restricted to the interior of an hotel, but the scenes change with smooth frequency, and music and clever technique result in liquid continuity.

**Points of Appeal.**—Strong cast, clever presentation, good camera work, tuneful music, popular fooling of star, and intriguing atmosphere.

## The Sentimental Bloke

*Universal (Efftee). Australian (U). Directed by F. W. Thring. Featuring Cecil Scott and Ray Fisher.* 7,586 *feet. Released July,* 1933.

A BOOK of Cockney verses by C. J. Dennis forms the basis of a naive story of a town tough's love for a respectable country girl. The film is unduly long, but suggests easy cutting, in which case the blend of sentiment and humour, together with the Australian background, might be useful for quota purposes in the popular hall.

**Story.**—Bill, a sentimental "down and out," meets Doreen, a farmer's niece, and promises, on becoming engaged to her, not to use his fists, drink, or resort to bad company. Obliged to knock out a couple of crooks who are inducing Doreen's uncle to put money into a bogus gold mine, Bill earns his fiancée's dismissal. A Cockney friend assists their reunion, which leads to marriage and the arrival of a baby.

**Acting.**—Cecil Scott is quite likeable as the Bloke and makes the most of his emotional opportunities. Ray Fisher is not badly cast as Doreen, but she, like the other performers, is not too well directed. Tal Ordell shows a certain humorous talent as the hero's pal, while Keith Desmond, though badly made up, is a successful elderly farmer.

**Production.**—F. W. Thring's methods are somewhat dated. The action is slow and held up, moreover, by the superimposition of the Cockney verses.

**Settings and Photography.**—Simple house interiors are very well lighted. Exteriors are fairly picturesque.

**Points of Appeal.**—Naive sentiment, Cockney humour, pleasant atmosphere, which help to disguise a thin story

## Rustlers' Round-up

*Universal American (U). Directed by Henry MacRae. Featuring Tom Mix and Diana Sinclair.* 5,098 *feet. Release date not fixed.*

WESTERN drama, carried along by the personality and fine horsemanship of the star, good support, hard fighting, gun play, and popular romance. The conventionalities are mixed with experienced skill, the whole making safe supporting outdoor entertainment for the majority.

**Story.**—Mary Brian returns home after the mysterious death of her father and falls for the guile of Homer Jones, a dishonest lawyer, and Bill Brent, the ranch foreman, who wish to secure her property.

Tom Lawson, a neighbour, attempts to help Mary, but the crooks poison her mind against him. Mary's kid brother, however, believes in Tom, and with his help Tom unmasks the crooks and wins Mary's approbation and love.

**Acting.**—Tom Mix gives a characteristic performance as Tom, and his hard work keeps the interest held. Diana Sinclair is quite an attractive Mary, Noah Beery, jun., is good as the brother, and Roy Stewart, Douglas Dumbrille, and Sidney Bracy complete the experienced supporting team.

**Production.**—The picture makes no departure from the orthodox, but its vigour keeps it alive and such popular embellishments as a rodeo, hectic stage coach race, and horse stampede prevent the interest from flagging.

**Settings and Photography.**—The Western atmosphere is convincing, the horsemanship and chases are timed with realistic accuracy, while the exteriors are spaciously refreshing.

**Points of Appeal.**—Star, clean, straightforward story, good outdoor thrills, pleasing romance, and lively action

## As Good as New

*Warner. British (A). Directed by Graham Cutts. Featuring Winna Winfried and John Batten.* 4,391 *feet. Release date not fixed.*

SIMPLE romantic drama, presented with disarming naïvete and played with sincerity by a cast which includes the attractive and appealing Winna Winfried. The picture has feminine appeal, and this, together with its convenient length, makes it a quota supporting offering of possibilities.

**Story.**—Elsa, a Danish girl, becomes acquainted with Tom, an earnest youth, during her journey to England, and their friendship blossoms into love. Just as the stage is set for their marriage, Tom, to all appearances, leaves Elsa in the lurch, and her sophisticated room-mate, Rosa, persuades her to become a gold-digger.

Tom, however, has been seriously injured in an accident, and loses his sight. He is nursed back to health by Nurse Adams, and eventually meets Elsa. Misunderstanding is then swiftly swept away, and Elsa uses her money, which has not been gained at the price of her honour, to pay for a successful operation on Tom's eyes.

**Acting.**—Winna Winfried looks attractive as Elsa and plays the part with feeling, John Batten is quite an attractive Tom, Toni Bruce draws sympathetic character as the nurse, and Sunday Wilshin represents good type as Rosa.

**Production.**—The story definitely smacks of the novelette, but its artlessless and simple sentimentality are cloaked by sound characterisation.

**Settings and Photography.**—The interiors are chosen with care and the atmosphere is convincing.

**Points of Appeal.**—Simple story, popular sentiments, sound characterisation and useful length.

## The Kid's Last Fight

*Warner. American (A). Directed by Archie Mayo. Featuring Douglas Fairbanks, jun., and Loretta Young.* 8,098 *feet. Release date not fixed.*

SENTIMENTAL boxing drama, which embellishes its leisurely story with human detail, but does not forget essential punch. The action is first class from the stars down to the juveniles, and it is the engaging interest, born of lifelike characterisation, which keeps the entertainment healthily alive. Very good general booking.

**Story.**—Jimmy Dolan, a rapacious young boxer, knocks out and accidentally kills a newspaper man at a wild party, and is then robbed by his trainer, Wood. Wood meets with a motor-car accident, shortly afterwards, and is burned beyond recognition, but his body is identified as that of Jimmy's

Jimmy, fearing arrest, decides to stay dead, and wanders into the country, where he secures work on a small farm run by "Auntie" and her niece, Peggy, as a sanatorium for paralytic children. Jimmy falls in love with Peggy, and returns to the ring to pay off the mortgage. Phlaxer, an old detective, recognises him, but when he learns Jimmy's reason for risking arrest and taking on a man twice as big as himself, he magnanimously decides to let sleeping dogs lie.

**Acting.**—Douglas Fairbanks, jun., is very good as Jimmy, and allows his personality to sink into the part, Loretta Young is a charming Peggy, Aline MacMahon is delightful as "Auntie," and the juveniles are engaging.

**Production.**—Although conventional in theme, the picture departs from the orthodox in treatment, and is particularly strong in human interest. The bringing down to earth of the selfish, rapacious boxer, is carried out swiftly at the start, and establishes theme, while his learning to think of others in the tender hands of the heroine and the courageous small inmates of the sanatorium leads to homely by-play.

**Settings and Photography.**—The boxing scenes are staged on a big scale, the town interiors are lavish, while the rural sequences are refreshing and complete flawless atmosphere.

**Points of Appeal.**—Human story, good characterisation, strong cast, realistic fights, pleasing child interest, and bright humour.

## The Thirteenth Candle

*Warner. British (A). Directed by John Daumery. Featuring Isobel Elsom, Arthur Maude and Gibb McLaughlin.* 6,172 *feet. Release date not fixed.*

MYSTERY drama, a fantastic essay in crime, which builds up suspense with fair success, but is hindered in its development by unnecessary talk. The characterisation, however, is competent, and the skilful delineation of character helps to build up entertainment and preserve the solution of the mystery to the end. Useful quota offering.

**Story.**—Sir Charles Meeton, a country squire with an evil reputation and many enemies, is mysteriously murdered. His wife, sister-in-law, solicitor, his wife's former lover, and every member of his household are implicated, and the narrowing down of the suspects brings a surprise ending.

**Acting.**—Arthur Maude is quite good as the squire, Gibb McLaughlin plays his part with a disarming sense of humour as the former lover, and the supporting honours are equally shared by Isobel Elsom, Louis Goodrich, Joyce Kirby and D. A. Clarke-Smith.

**Production.**—The producer, John Daumery, has rung the changes quite successfully on his characters and manages to lead one up the garden with fair success, but he takes a little too long to establish motive, and the abrupt and fantastic ending throws the entertainment out of balance. However, the film represents quite a useful entertainment.

**Settings and Photography.**—The staging is restricted to interiors, but the atmosphere is convincing.

**Points of Appeal.**—Intriguing subject, sound characterisation, and quota angle.

## Excess Baggage

*Radio. British (U). Directed by Red Davis. Featuring Frank Pettingell, Claude Allister and Viola Compton.* 5,358 *feet. Release date not fixed.*

A COMEDY absurdity, so preposterous that it defies serious criticism, but nevertheless scores the laughs with its artless, irresponsible fooling. The principal players get down to their work with a seriousness that exaggerates the genial craziness of the entertainment, and good team work thrusts the picture into the supporting feature category.

**Story.**—Col. Murgatroyd has a heated altercation with his C.O., General Booster, and strikes him over the head with a bottle. Believing the General to be dead, he sets out with the aid of his wife, Martha, to dispose of the body. It is put in a trunk, but by mistake the trunk is exchanged for one owned by the Duchess of Dillwater, and is carried into a house supposed to be haunted by a ghost. From thence on things become very involved and lead to lively fooling before the General and Murgatroyd meet and bury the hatchet.

**Acting.**—Frank Pettingell's ample form and spacious humour make him a good General, Claude Allister contrasts well as the harassed Murgatroyd, while Viola Compton, Sydney Fairbrother and Finlay Currie enter into the spirit of the fooling in support.

**Production.**—The picture is indescribable nonsense, but its craziness is not without popular humour. The cast takes matters with a mock seriousness and draws character which is in itself entertaining and spirited presentation rounds off the entertainment.

**Settings and Photography.**—The settings follow the action, and the backgrounds fit effectively into the varying moods. Lighting and photography are good.

**Points of Appeal.**—Absurdly laughable theme, good cast, and suitable treatment.

## The Legion of the Lost

*Wardour. French (A). Directed by Vladimir Strischewsky. Featuring Ivan Mosjoukine.* 6,768 *feet. Release date not fixed.*

DRAMA of the Foreign Legion, an Anglo-Continental production, which appears to be authentic in atmosphere and detail and contains many fine spectacular shots, but is a little too rambling in its story, austere in its characterisation, and vague in its emotional appeal to build up strong popular entertainment. Definite feminine appeal and clever technique, however, make the film a marketable proposition.

**Story.**—A Russian escapes from the Revolution and comes to Marseilles hoping to find his wife, Olga, and his small son, George. He learns, however, that Olga, believing him to be dead, has married again and, in despair, he joins the Foreign Legion. He then discovers that Olga is married to the commandant, and that she and George are supremely happy. Later, when the fort is raided by hostile tribes, he brings relief at great personal risk, and his act results in the commandant learning his identity. The hero, however, binds the latter to secrecy rather than disturb the happiness of Olga and his child.

**Acting.**—Ivan Mosjoukine acts with strength and conviction as the self-sacrificing legionnaire, and his performance should win feminine sympathy.

**Production.**—The sacrificial love of the unfortunate Russian gives the picture its motif and feminine appeal, and the action, although rather slow at times, is given life and vigour by the authentic atmosphere and the stirring skirmishes.

**Settings and Photography.**—The leading detail is good, the atmosphere convinces, and the skirmishes are carried out on an ambitious scale.

**Points of Appeal.**—Feminine and emotional appeal, realistic atmosphere and spacious thrills.

## Our Fighting Navy

*Butcher. British (U). Directed by John Betts.* 5,623 *feet. Release date not fixed.*

AN excellent interest film, which pays fine tribute to the efficiency of the Senior Service by covering every phase of naval life and training, superbly illustrating it and accompanying it with crisp descriptive talk. The fine, inspiring subject is treated with imagination, and the wealth of interesting detail culminates in the vivid scenes of manœuvres, in which every branch of the Service is brought into play.

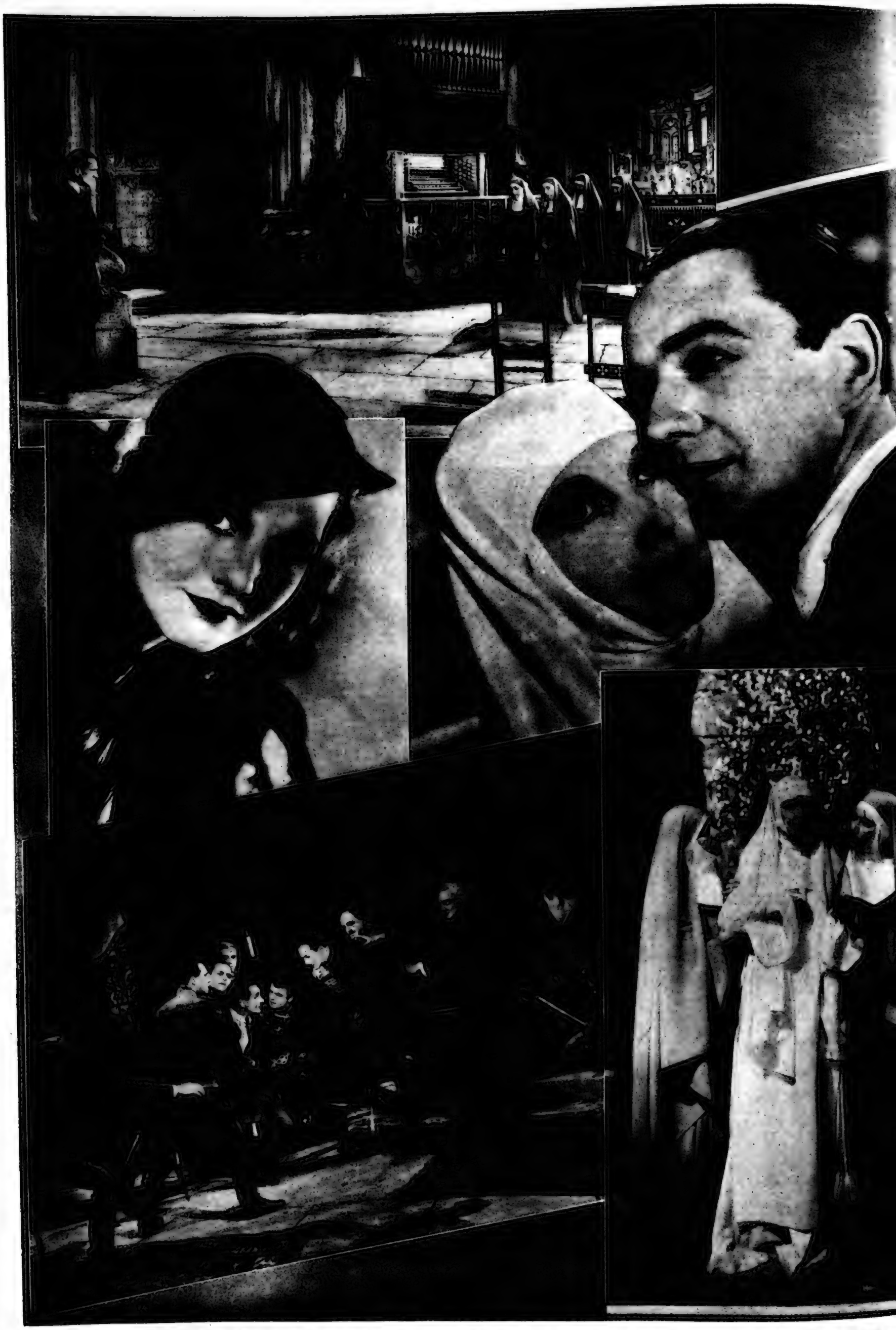
Although it exceeds the usual footage allowed for interest films, it grips. It not only deserves, but demands, a place on all British screens.

**Production.**—The picture opens with impressive scenes of the death of Nelson, marking the birth of naval tradition, and then takes a swift leap to the present day, contrasting modern scientific methods with those of yesterday. The most famous of the naval colleges are visited, and we are shown the intricate mechanism of big guns, mines and torpedoes. The training of the seamen is then covered with extreme thoroughness, and life on board the different ships, is mirrored in good detail. A grand finale is staged which takes the form of manœuvres presented with all the realism of the real thing.

The photographer has done his work well, and the naval panoramas are stirring, spectacular and picturesque. No greater praise can be given to the film than to say that a worthy subject has been treated with the dignity, scope and thoroughness which it demands.

**Points of Appeal.**—Stirring subject, engrossing interest, patriotic appeal, natural thrills, magnificent panoramas and brilliant photography.

# "The Lost Chord"



*Scenes from the next A.P.D. offering, THE LOST CHORD, a film based on the world-famed composition by Sir Arthur Sullivan. It will be presented by Frederic White and Gilbert Church next Tuesday, at the Cambridge Theatre, at 8.30 p.m. The cast of THE LOST CHORD, which was produced by Julius Hagen a Twickenham, includes John Stuart, Elizabeth Allen, Mary Glynne, Anne Grey, Leslie Perrins, Jack Hawkins, Garry Marsh, etc. Maurice Elvey directed*

30, 1933

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# A.B.F.D. STARTS OFF WELL

## "Loyalties" Nearing Completion

## FURTHER BIG OFFERINGS

With [illegible] releases announced and Trade [illegible]ows scheduled for an early [illegible]e, Associated British Film [illegible]tributors, the newly formed [illegible]ch Basil Dean and R. P. [illegible], joint managing directors, [illegible] L. Courtauld form the board, [illegible]se, general manager, enter on [illegible]hase of activity.

So smoo[illegible] and with complete freedom from delay[illegible]s the production of "Loyal-ties," the [illegible]ompany's forthcoming first release, [illegible]ded, it is reported, that the filming [illegible]ected to be finished during the comm[illegible]k, an attainment largely due to the pr[illegible]ion and direction being in the hands [illegible] Basil Dean with his intimate knowledge [illegible] the Galsworthy masterpiece which he [illegible]d both in London and New York.

### The "Loyalties" Team

Filmed [illegible] Ealing, "Loyalties" has had the [illegible]dysical advantages which, acknowled[illegible]y, that perfectly equipped modern [illegible]o, constructed expressly for talking p[illegible]es, possesses. The picture is being film[illegible] with Robert G. ("Bob") Martin as [illegible] cameraman and recorded on the RCA [illegible]em with Captain A. G. D. West as [illegible] sound engineer. The sets, which are [illegible]scribed as massive and sumptuous, w[illegible] designed by Edward Carrick.

*R. P. Baker, joint managing director to Basil Dean of A.B.F.D.*

The action of "Loyalties" takes place in the pa[illegible]k at Newmarket, at a country house-pa[illegible] a London flat, in a Piccadilly club, and [illegible] the High Court of Justice.

In the [illegible]able cast are Basil Rathbone, Miles Ma[illegible]er, Heather Thatcher, Joan Wyndham, [illegible]reily Byrne, Philip Strange, Algernon West, Alan Napier, Athole Stewart, Lawrence [illegible]llaway, Ben Field, Mareus Barron, [illegible]trick Waddington, Anthony Holles, [illegible]lith Humphreys, and Patrick Curwen, [illegible]ong others.

A.B.F.D. may well be considered fortunate in [illegible]ving as their first offering this Galsworthy [illegible]story. It is known that keen bidding by [illegible] American producers took place when the [illegible]hts, originally sold to a leading company, [illegible] U.S.A., reverted to Mr. Galsworthy, [illegible] had steadily refused to accede to the el[illegible]e of nationality of one of the leading [illegible]racters which that company proposed. Mr. Dean succeeded in securing the scree[illegible]ghts and Galsworthy approved the ser[illegible]s one of his latest activities shortly [illegible]re his recent demise. Thus A.B.F.D. [illegible]ained the much-competed for picture t[illegible]stribution.

October [illegible]3 is set for the release, with Trade v[illegible]g scheduled for early in May. As ea[illegible]r announced in the *Kine.*, "Loyal[illegible]" will be followed in the A.B.F.D. [illegible]hedule by "Three Men In A Boat." [illegible] screen version, with music, of Jerome K. [illegible]rome's immortal river comedy, directed [illegible] Graham Cutts, which will be Trade [illegible]wn in May for release on October [illegible].

The s[illegible]d Basil Dean production for A.B.F.D. will be the screen version of the highly successful "Autumn Crocus," by C. L. Anthony, in which Ivor Novello will be starred. Mr. Dean will direct the picture, which will be made at the Ealing studios.

Later, Mr. Dean will produce and direct a further Ivor Novello picture, which A.B.F.D. will release on November 6.

### Bateman in Colour

A notable feature in the company's provision is the announcement that H. M. Bateman, the internationally famous artist, is furnishing a series of cartoons which will be in Rayeol colour, as also will be a programme of other popular short subjects.

With this attractive schedule as its first, it will be seen that A.B.F.D. is making an excellent start and doubtless the first offering, "Loyalties," will be awaited with much interest, for exhibitors will recall that it has the advantages of a wide Galsworthy following, a London run of over a year, more than one revival, and protracted tours in the provinces, all of which go to assure a ready-made public for the picture.

*Harry Rose, general manager A.B.F.D.*

# A.B.C. MOVES INTO NEW OFFICES

## GOLDEN SQUARE HEADQUARTERS

With the expansion of activities during recent years, Associated British Cinemas, Ltd., has found the premises at Heddon House too restricted. A move has therefore been made to a new and commodious building—Golden Square—a stone's throw away from Heddon House.

The building, known as 30-31, Golden Square, stands at the N.W. corner opposite the Golden Square Hospital. It is a modern erection, with tasteful entrance hall, chromium steel and red being used in the balustradings and lift.

A.B.C., Ltd., occupies five floors of the building, its new 'phone number being Gerrard 7887. There is a noticeable difference in the general quietness of the conditions under which employees work. Golden Square being an oasis of silence away from the noise which eternally fills Regent Street.

The first floor is occupied by the secretary's and registrar's offices, and the estate department of the company. Accounts occupy the second floor, and the booking staff the third.

Administration (W. McGaw, general manager, and R. S. Bromhead, assistant general manager), engineering and buying are on the fourth floor, while on the fifth the architect's department has the advantage of light so essential for their work.

The move is one likely to prove very advantageous, not only in providing more room, but in enabling the staff to work under better conditions.

## BRISTOL BATHS

### Acquired by E. Harris

The tender of E. Harris, of the Scala and Plaza Kinemas, Bristol, has been accepted by the Bristol Corporation for the tenancy of the Baths Kinema, Horfield, Bristol, for the next three years, commencing in October of this year. The kinema is only open for the winter months, and during recent years has been in the occupation of George Allen.

# HEADING FOR CAREY ST.

## Leeds C.E.A. Condemns 2d. Matinees

## "IMPOSSIBLE FOR THE TRADE TO BENEFIT"

STRONG comments were made by members of the Leeds branch on the introduction of the twopenny matinée at kinema theatres, and this subject took up most of the time of last Friday's meeting.

At the outset, the Secretary (E. M. RUSH) reported that up to date petitions against the Entertainments Tax had come in from 93 halls out of a total of 168 in the branch. An analysis showed that in Leeds and district the number of signatures obtained to the petitions was 53,537; in Barnsley, 8,561; Huddersfield and district, 5,997; York, Scarborough and Whitby, 3,805; Normanton, Castleford and Pontefract, 7,608; Harrogate and Ripon, 4,392; Wakefield and district, 3,417; Selby and district, 1,003, and Crosshills and Yeadon, 1,026, making a total up to date of 89,353.

The chairman, JOHN CLAUGHTON, said that, taking the country as a whole, the latest statistics showed that there were over 600 kinemas which had sent in no returns. After all, this campaign was chiefly in the interests of the smaller houses, and it was precisely these people who were not co-operating to the extent they ought to do.

E. HARRISON: There ought to be some way of punishing them.

H. HOPKINS: That is the big fault with this Association. We have no means whatever of compelling our members to carry out our resolutions.

C. P. METCALFE: The constitution of the Association prevents the use of force. All we can do is to expel them.

### An M.P.'s Sympathy

Mr. HARRISON added that he had personally approached the M.P. for the Rothwell division (William Lunn); he had received a letter promising cordial support in the House of Commons, and expressing the opinion that the Tax on the cheaper seats in kinema theatres was an unwarranted hardship upon the working-class people.

C. P. METCALFE said he noticed that the brewers were losing no opportunity of advocating the reduction in the Beer Tax. To reduce the tax on beer by a penny would cost the Chancellor of the Exchequer ten times as much as it would to give the kinema industry the relief it was asking for. Not only so, but a reduction in the Beer Tax would benefit chiefly the people who drank too much, whereas the relief of tax on the cheaper seats in kinemas would benefit hundreds of thousands of respectable people in the community—men, women and children.

CLAUDE WHINCUP informed the meeting that he had written to all the Leeds M.P.s on the subject of the tax and received favourable replies.

On the proposition of ARTHUR CUNNINGHAM, seconded by CLAUDE WHINCUP, it was unanimously decided to send to all Members of Parliament in the area of the branch copies of the circular prepared by the C.E.A.

### Outsiders at Trade Shows

Referring to the attendance of dead-heads at Trade shows, the CHAIRMAN said he was very glad to notice that as a result of the action taken by Leeds on this question, there was widespread determination throughout the country to get something done at long last.

ARTHUR CUNNINGHAM said that the subject was to receive early consideration from the joint standing committee of the C.E.A. and K.R.S.

C. P. METCALFE: So far as Leeds is concerned, it the Gaumont-British Co., in letting their theatres for Trade shows, were to place a limit upon the number of people to be admitted, the problem would be solved.

The CHAIRMAN read a letter from B. Schofield, of Wardour:—"... This company has at all times rigidly confined its mailing list of Trade show invitations to members of the Industry and the Press. Whether we have been wise or not in pursuing this policy is a very moot point ... Your experience as a showman will, I know, result in your agreeing that the fact of a full house, particularly for the lighter type of film, always ensures a better reception for the subject than is the case with sparser attendances, and I think it is with this knowledge that the majority of renters try to pack their Trade presentations. At the same time, it is a very grave evil which ought to be eradicated, and anything this company can do to help in your efforts will be done very gladly."

### The Twopenny Matinée

Arising out of the decision taken at the last meeting, the CHAIRMAN reported that in company with Mr. Metcalfe and the secretary, he had waited upon the directors of the Queen's Theatre, Holbeck, to try to persuade them to abolish their twopenny matinée. He and his colleagues were very much surprised to be told by these directors that there were several halls in the same district which were running twopenny matinées before they themselves decided to do so.

The problem at the Queen's Theatre was that the gallery there was at the top of 75 stone steps, and the proprietors of the hall had found it impossible to make it pay when they charged 3d. admission. Since the admission charge for matinées had been reduced to 2d., the gallery was almost invariably crowded.

HARRY HOPKINS said the Queen's Theatre could only continue to do well with a twopenny admission so long as other kinemas in the district did not follow its example. If they all followed suit, then the business would have fallen to the lowest possible level, and they would have taken a step from which they would never recover. At a price of twopence, 500 admissions would only yield the sum of £4 3s. 4d.

What would it be worth by the time it got to the American producer? An exhibitor who booked a film on a 25 per cent. basis would have to pay the producer a halfpenny for every 2d. he received, and these halfpennies, by the time they got to America, were worth 1os. in the £. He was strongly of the opinion that the matter ought to be carried further. An admission fee of 3d. was low enough in all conscience, and if every other method failed, he thought they ought to solicit the help of the renters.

C. P. METCALFE said that every possible point of view against twopenny admissions was put before the directors of the theatre. He was satisfied that they would not do anything until after the Budget.

Cheap matinées, wherever they were, were all wrong. They could not possibly benefit the exhibitor.

### Unfair to Public

Twopenny admissions were unfair to the public as well as to the Trade. It was impossible to maintain a theatre as it ought to be maintained, and impossible to pay living wages to employees on such a basis as this. He knew of a case in Barnsley where twopenny admissions were the rule not only at matinées but at evening performances.

If they got prices down to 2d. and gave an entertainment—as many of them were doing—lasting three and a half hours, it really made one wonder where it was all going to stop.

MR. HOPKINS: I can tell you where it will stop. It is going to stop in a little street called Carey Street. In America feeling on this subject is stronger than ever before, and renters there are taking a strong line.

Where price-cutting takes place, first-run films are not allowed to be shown until other people have finished with them. If you are going to take the dregs out of pictures the renters ought not to permit them to be shown under such conditions until they have been finished with elsewhere.

This sort of thing leads nowhere at all. Renters have the power to deal with it whether our association has or not.

The CHAIRMAN said the difficulty was that exhibitors who were doing this sort of thing resented being told that they ought not to do it. One man whom he had approached retorted: "What has it got to do with you? If I choose to open my theatre and admit the public for nothing—that is my concern. It is me who is losing money, not you."

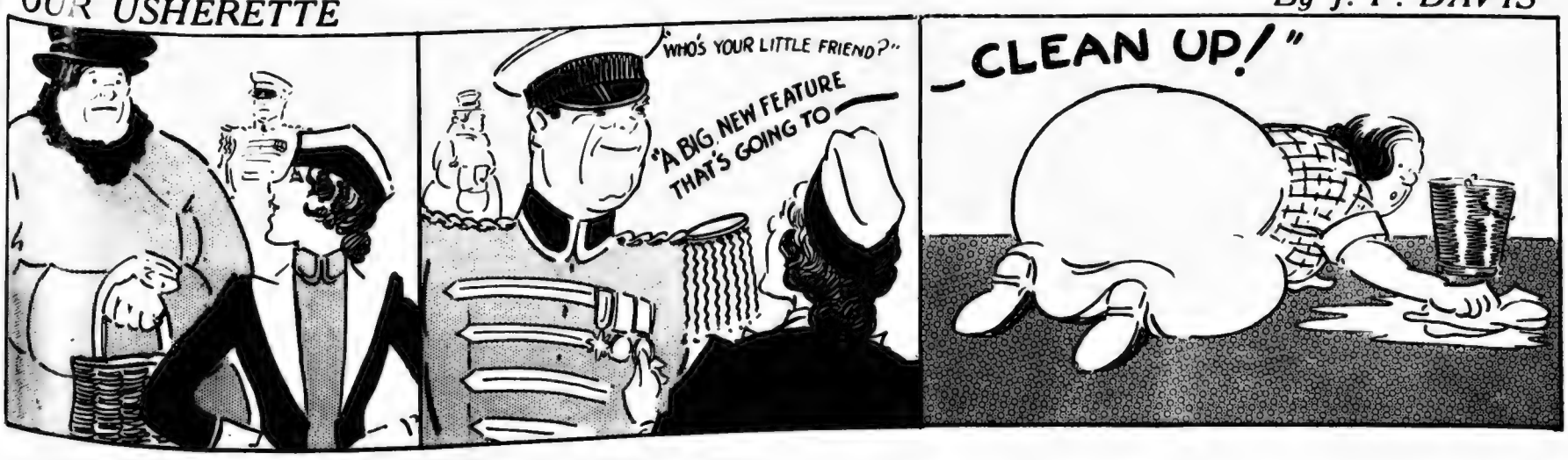
ARTHUR CUNNINGHAM expressed the opinion that the introduction of sixpenny matinées at the super-kinemas in the centre of the cities was responsible for the ridiculous price-cutting which was taking place in the suburbs. A person could walk into a super and occupy a chair that had probably cost £3 to instal and enjoy two or three hours' entertainment for 6d. Suburban houses had to do something in self-defence.

MR. HOPKINS: I should hate to think that we have reached the stage when we haven't any control over our business. The only advice I can get when I grumble about these twopenny admissions is "Go and do likewise."

That is something I do not want to do. From my point of view it means the end of all things, but if this branch refuses to do anything I shall most certainly approach the K.R.S. personally.

After further discussion, it was unanimously decided, on the proposition of Mr. HOPKINS, seconded by Mr. METCALFE, to convene a meeting of exhibitors in the South Leeds district to discuss the question.

*OUR USHERETTE* *By J. P. DAVIS*



# HEAVY DEMANDS ON MIDLAND C.T.B.F.

## EFFORTS TO SECURE CONTRIBUTIONS FROM S.O.

RECORD income and record expenditure on relief were reported at the annual meeting of the Birmingham and Midland Kinematograph Trade Benevolent Fund on Friday.

Bernard Cresswell, who presided, and was re-elected chairman, regretted that the committee had not yet realised its ambition of increasing the invested capital to £5,000 and made an appeal for renewed efforts to increase the proceeds from collecting boxes in kinemas and renting houses. He thanked the local C.E.A. in particular and the Trade and lay Press for assistance, and the Leicester branch for the handsome contributions and a ball held in that area.

The statement of accounts showed that the income for the year amounted to £1,365 17s. 7d., and exceeded the expenditure by £742 4s. 8d. The amount from Sunday entertainments and in donations in lieu of such entertainments amounted to £962 9s. 10d., income from investments was £208 2s. 11d. Donations accounted for £94 7s. 8d., Trade show collections yielded £47 11s. 9d., and other collecting boxes £5 1s. 3d. Other sources of income were the golf tournament £19 10s. 3d., billiards and snooker tournaments £18 13s. 5d., and the staff dance £10 0s. 9d.

**Grants**

The chief item on the expenditure side was £530 10s. 1d. (less repayments), disbursed in relief grants and loans. At the end of the year the assets totalled £4,763.

**Aid from Charity Contributions?**

Bertram Burleigh, having thanked Bernard Cresswell for his work on behalf of the Fund, said he had come with a message of hope from the Joint Committee of the Birmingham Justices and the C.E.A. The question of the charity contribution from the proceeds of Sunday opening in the city was to be discussed at a meeting of the Joint Committee during the present week. Meanwhile he had received an assurance from G. H. Tyler, secretary of the local C.E.A., that the association's representatives would advocate that £2,000 or £2,500 per annum should be allocated to the Trade Benevolent Fund. Mr. Burleigh paid a tribute to W. L. Grice, hon. secretary of the Sports Committee, for the success of his efforts in connection with the golf and snooker tournaments.

**Executive Changes**

It was agreed to alter the constitution to provide that, instead of the Committee consisting of eight exhibitors and eight renters, with the officers as *ex-officio* members, it should consist of 16 members (including the officers) drawn from the ranks of kinema proprietors, directors and managers and representatives of renting houses and accessory firms.

To avoid the risk of continuity of policy being lost, Coun. E. Hewitson suggested, and it was agreed, that six members of the existing Committee should be elected first and the remaining vacancies be filled from those present and others who had expressed willingness to serve.

The new committee consists of B. Burleigh, A. W. Rogers, Couns. Hodge, Hewitson and McDonald, E. Garfield, V. I. Olliver, L. Mangan, Claude Solomon, D. M. Robertson and G. G. Baun (Leicester), with the following officers as *ex-officio* members: Bernard Cresswell (chairman), H. B. Lave (vice chairman), W. L. Grice (hon. treasurer, in succession to C. H. Sanders) and B. T. Davis (hon. secetary). Messrs. Tyler and Wheatcroft were re-elected auditors.

# GOOD FRIDAY SHOWS

## GRANTS AND REFUSALS

Permission for Good Friday shows has been granted to kinemas in Newcastle, Gateshead, Sheffield, Leigh, Exmouth, Newcastle (Staffs), Tiverton.

Leigh kinemas may open on Good Friday provided that all profits are given to charity.

**Highbridge Says "No"**

An application by Frank Wheeler, manager of the Regent, Highbridge, for permission to show films at that house on Good Friday was refused by the local magistrates.

Kinemas in Consett Division of Durham have been refused permission.

After a second application, music licences for Good Friday opening have been granted to all Exeter kinemas.

# SCREEN GOLFERS

## THE WEEK-END AT STOKE POGES

Screen golfers made the best of the week-end at Stoke Poges. On Saturday the "challenge match" between Mark Ostrer and Arthur Havers (Sandy Lodge) and Jeffrey Bernerd and A. J. Lacey (Selsdon Park) was decided. Over 18 holes in the morning they were all square, and instead of changing partners for the afternoon, the match was continued. Jeffrey Bernerd and Lacey won by 4 and 3.

**Sunday Matches**

The *Era* Challenge Cup was won by C. F. Urry (18) with a net score of 72. Two players tied for the silver tankard presented by S. Bernstein to the runner-up—Mark Ostrer (6) 73 and C. Drukker (18) 73.

Afternoon Four-ball Foursome.—Jeffrey Bernerd and A. Ambrose won, 5 up. The tankards were presented by E. Owen Jones.

Novices.—S. Foster and S. Taylor tied with scores of 79, S. Foster winning the replay with 73. John Woolf presented the prize

*Scenes from UPTOWN NEW YORK, featuring Jack Oakie, Shirley Grey and Leon Waycoff, which is being Trade shown by Ideal, at the Prince Edward Theatre, on Friday*

*Irish Trade Notes*

# Children Punished for Visiting Kinemas

## ALLEGED ACTION BY SCHOOL TEACHERS

### Good Friday Opening in the North

*From the KINE Correspondents*

NEWTOWNARDS Council have insisted that Campbell Morrison, at the local picture house, should erect a category board. Mr. Morrison, in reply, stated that he was only too willing to comply with their request, but a previous board had been placed outside the hall and had been destroyed. He therefore suggested that the board should be placed inside the hall, and should not be of such a substantial nature, more especially as the categories of films shown were stated on the posters. The Council, however, are insisting that the board shall be erected outside.

Mr. Morrison is also investigating an allegation that local school teachers have not merely warned children not to go to the kinema, but have punished them for doing so. Frequent warnings, it is alleged, have been given to the children not to go.

**Good Friday in the North**

Good Friday opening will be permitted, as in former years, without any restriction in Northern Ireland. The authorities point out that as the day is not regarded as a holiday, but as an ordinary business day, with the exception of the closing of the banks and Government Offices, they do not see why they should interfere. They make no stipulations regarding the choice of programmes.

In some quarters, of course, patrons' religious scruples are observed, and in the Free State the days immediately preceding Good Friday are also looked upon as days when kinemas should close.

**Hard Work**

Renters' representatives have been having an unenviable task this past eight weeks, and will be glad when the Irish railway strike in Northern Ireland is settled. In addition to having to supervise the arrival, despatch and distribution of films by road transport owing to the lack of rail facilities, they have been hard put to it to cover their territory as well as they would like. There is this satisfaction, however, that they have not let exhibitors down.

**Litigation Over Anthem**

The action which is being brought by the author of the "Soldiers' Song," the Free State National Anthem, for copyright fees against Dublin houses of amusement, including kinemas, reached another stage when, on behalf of defendants, a discovery order of documents was granted in the High Court, Dublin, and a cross discovery order was granted the plaintiffs.

**A Social**

An informal social organised by renters with headquarters in Dublin proved a great success in the Mills Hall on St. Patrick's night, and was largely attended by members of the Trade and their friends. Walter MacNally (R.K.O.), R. C. M'Kew (Universal), Chick Ellis (First National), Eric Thompson (M-G-M), Billy Green (Gaumont), and J. Ritchie (Paramount) comprised the committee in charge of the organisation, and the White Cinema Club contingent from Belfast was represented by Billy Hogan (president), D. D. Young (vice-president), Sam Eagleson (Ballymena) and Jimmy Menary (Ballyclare and Portstewart).

Cliff Roberts has been appointed Universal's Northern Ireland representative, in succession to C. J. Turner. For several years Mr. Roberts was with Ideal. The head office is at 87, Donegall Street, Belfast.

# NEW RECORDS FOR "KING KONG"

## ENORMOUS TAKINGS AT RADIO CITY

IN spite of the fact that every bank in New York was closed and the financial crisis was at its height, Radio's "King Kong" drew $89,931 in four days (March 2, 3, 4 and 5) at Radio City.

This extraordinary figure is believed to be the highest ever taken in four days for any indoor entertainment, and in itself is an indication of the terrific drawing powers of this extraordinary picture.

And now, twelve months after Edgar Wallace's death, "King Kong," the film of his last and, in his own opinion, his finest story idea, is to be seen in England.

Ever since February, 1932, when Wallace outlined his idea to Merian C. Cooper, production has slowly but steadily been going on. With the help of the best technicians in the industry and limitless patience, Wallace's fantastic idea has at last emerged in its motion picture form. Emerged greater and more sensational than even its author could have visualised.

The basic idea of Wallace's story is the discovery of an island where time has stood still and which is still inhabited by creatures which roamed the earth thousands of years ago.

**Prehistoric Monsters**

This idea was exploited in Sir A. Conan Doyle's "The Lost World," and in its screen form proved the most sensational picture of its time. But Wallace's story goes further. In this world of prehistoric monsters ordinary humans are made to move in juxtaposition to the huge mammals. The central figure, a giant ape, standing 50 feet high, captures the heroine, is later itself captured and exhibited in New York, escapes and climbs the Empire State Buildings with the heroine in one giant paw. A squadron of aeroplanes eventually dislodge the monster and he crashes to his death below.

The scene alone involved extraordinary difficulties. The fifty-foot ape had to move; Fay Wray, the heroine, had to move in his grasp; the Empire State Building had to be shown with real humans moving in terror in the streets below, whilst real aeroplanes belched bullets in the monster.

The difficulties of such a scene are patent even to the technician, and when it is realised that human speech, even sounds of aeroplanes and grunts from the monster, had to be incorporated, it is easy to understand why "King Kong" took over a year to make.

In fact, this last scene was taken 1-16th of an inch at a time, and twenty feet of completed film was considered an exceptional day's work.

For his technical work Cooper had Willis O'Brien, who worked in "The Lost World," and has since made a hobby of this type of camera work.

**American Press Praise**

All the American reports of the film are emphatic in stating that these extraordinary thrills are not the only attraction the picture possesses. There is decided sympathy for the ape. This sympathy has been built up until it might almost be said that the ape is the result of character building.

In any case, "King Kong" answers every demand made of a good drama plus the truly extraordinary idea upon which it is based and the almost unrealistic background of the steaming incubator of the world.

# "MONEY FOR SPEED"

## EDDIE KLEIN HANDLING FOREIGN SALES

Edward L. Klein, the well-known international distributor, is handling foreign sales on "Money for Speed," the dirt-track racing thriller, which has been acquired for the United Kingdom by United Artists Corporation.

"Money for Speed" was produced and directed by Bernard Vorhaus, formerly of Hollywood, who is now producing in London, and the cast consists of Ida Lupino, Cyril McLaglen, John Loder, Marie Ault and Moore Mariott.

*The small army of technicians and cameramen who filmed the Grand National for Pathe Gazette*

# Box Office Stars in M-G-M's New Group of Releases

## POWERFUL LIST OF WELL VARIED SUBJECTS

### Thirteen from August to November

VARIETY of subject and box-office drawing power are characteristics of the newest Metro-Goldwyn-Mayer releases announced by Sam Eckman, Jun., on Tuesday, that must be recognised. The thirteen releases in this group extend from August 7 right up to November 20. With such names as John, Ethel and Lionel Barrymore, Clark Gable, Joan Crawford, Robert Montgomery, Helen Hayes, Laurel and Hardy, Ramon Novarro, Jimmy Durante, Diana Wynyard, Gary Cooper, Walter Huston, Lee Tracy, John Gilbert, Lewis Stone, Phillips Holmes, Karen Morley, Dennis King, Benita Hume, Myrna Loy and Marie Clark figuring prominently on the list, these subjects should not fail to be great money getters.

**"Men Must Fight"**

The first of the new batch is "Men Must Fight" (August 7), a subject which has already met with enthusiastic comment from the Trade Press and the Trade following its London and provincial showings. The stars are Diana Wynyard, Lewis Stone and Phillips Holmes. The production, which Edgar Selwyn directed, deals in an unusual manner with a war between America and an imaginary State in the year 1940.

On August 28 comes the dialogue version of the sensational silent success, "The White Sister," which stars Helen Hayes and Clark Gable. The period of the story has been modernised to that of the World War, with aerial bombardments and the disasters of conflict over the Italian Alps taking the place of the more melodramatic volcanic eruption of the original narrative. The picture was made under the direction of Victor Fleming, from the story by F. Marian Crawford.

Equally outstanding in its own way is the Joan Crawford-Gary Cooper co-starring subject, "To-day We Live," due for release on September 4. It is a story of the World War, and includes thrilling aerial combat made under the direction of Howard Hawks, who served in the Air Service during the war. One of the fights shows fifty planes in the air, and includes head-on smash-ups and explosions in mid-air. A notable cast appears, with Miss Crawford and Cooper in this subject.

Ramon Novarro's newest subject, "The Barbarian" (September 11), is a story of a guide on the Nile who flirts charmingly with susceptible women. He meets his match, however, in Myrna Loy. Sam Wood directed.

**Submarine Thrills and Comedy**

"Hell Below," showing on September 18, is said to be even greater than "Hell Divers." Instead, however, of dealing with life above the surface, this picture, being a story of the submarines, depicts life below the surface. It is said to be full of thrills, but that it is not without comedy can be guessed from the fact that Jimmy Durante is in the cast. Featured artistes are Robert Montgomery and Walter Huston. The film was made with the co-operation of the United States Navy, and much of it was filmed at the submarine base in Pearl Harbour, Honolulu.

**Laurel and Hardy Feature**

On September 25 the new Laurel and Hardy feature-length picture, a screen version of the comic opera, "Fra Diavolo," will be available. Supporting the stars is Dennis King, who made such a tremendous hit in the screen version of "The Vagabond King." Thelma Todd is the leading lady.

"Gabriel Over the White House," released on October 2, stars Walter Huston in the role of a President of the United States in years to come. He is an easy-going sort of person until he meets with a car accident, and then his whole personality changes. He becomes absolutely ruthless in his attempts to re-establish prosperity and wipe out graft.

On October 16 "Clear All Wires," which is due for Trade showing next week, stars Lee Tracy, and is a story of that little-known field of newspaper work, the Foreign Correspondent. In addition to being Tracy's first under his new contract with M-G-M, it is also the first in which Benita Hume, the English actress, appears for the same company.

The eagerly awaited Joan Crawford-Clark Gable feature, "Possessed," will have its general release on October 23. In this Joan Crawford appears as a little factory girl who sets out for the City determined to become a social leader.

"Fast Workers," the title of the newest John Gilbert picture, released on October 30, is a story of the men who build skyscrapers.

**The Barrymore Family**

November 6 will see the release of "Rasputin and the Empress," in which John, Lionel and Ethel Barrymore appear together for the first time, and in which Diana Wynyard also plays a prominent role. It is a tremendously spectacular subject, wonderfully acted by a superb cast.

Finally, there is "Reunion in Vienna" (November 13) and "Whistling in the Dark," released on November 20. The former features John Barrymore and Diana Wynyard, while the latter has Ernest Truex, in the part he played on the stage, and Una Merkel. "Whistling in the Dark" will be Trade shown on Wednesday, April 5.

*A thrilling scene from F. P. 1., Erich Pommer's latest W. & F. picture, which will be shown at the Marble Arch Pavilion next week*

# EIGHT NEW ELSTREE PICTURES

### To Complete 1933 Schedule for B.I.P.

THE promise that the early releases of 1933 from the Elstree studios of B.I.P. would prove to be an exceptionally attractive proposition to exhibitors has been abundantly confirmed by the receptions accorded to, among others, "The Maid of the Mountains," "Sleepless Nights," and "His Wife's Mother."

Details are now available of productions which have been scheduled for release between August and September.

"Hawleys of the High Street," directed by Thomas Bentley, stars Leslie Fuller as a candidate for a town councillorship; he is supported by Judy Kelly, Amy Veness and Moore Marriott.

"Heads We Go" tells of the romantic adventures of a mannequin who is mistaken for a film star, and is a starring vehicle for the beautiful young American actress, Constance Cummings. Leading roles are played by Frank Lawton, Binnie Barnes, Gus McNaughton, and Claude Hulbert. Monty Banks is director.

"The Jewel Song." Directed by Harry Hughes and starring Stanley Lupino, is a comedy of an opera singer's stolen jewels, has as a musical background excerpts from famous operas, including "Faust." It is in "The Jewel Song" that Jose Collins makes her talkie debut and the supporting cast includes Nancy Burne (another newcomer), Lester Matthews, Morris Harvey, and Nancy Brown.

A new Leslie Fuller starring vehicle, "The Pride of the Force," deals with a village rustic who becomes a policeman and an all-in wrestler. This will be directed by Norman Lee.

In "The Mummers" George Lacy, the brilliant new comedian, will make his film debut as a serious young man determined to become a film actor. Also included in the cast will be Renee Macredy, Hugh E. Wright, Fred Duprez, and Daphne Courtenay. Lupino Lane is directing.

"You Made Me Love You," directed by Allan Dwan, depicts the comic adventures of a young man who marries a beautiful girl with an uncontrollable temper, and his efforts to tame her. Stanley Lupino is the star.

Over forty popular wireless stars take part in "Radio Parade," a super radio production, directed by Archie de Bear and Richard Beville, including Clapham and Dwyer, Mabel Constanduros and Michael Hogan, Christopher Stone, Jeanne de Casalis, Stainless Stephen, the Houston Sisters, Roy Fox, Leonard Henry, and Paul England.

"Leave It To Me" brings Gene Gerrard and Monty Banks together again. Between them they have devised what it is anticipated will be the year's biggest laughter riot. Adapted from P. G. Wodehouse's "Leave It To Psmith," it tells of the adventures of a young man whose name is Help in every sense of the word and his adventures in a country house while trying, disguised as a poet, to steal a diamond necklace for a client. A strong supporting cast includes Molly Lamont, Melville Cooper, Olive Borden, George Gee, and Clive Currie.

*(Continued at foot of column 3.)*

# MAJESTIC, CRADLEY HEATH OPENED

## MAYOR'S PRAISE FOR PROMOTERS

### Good Send-Off for Grand, Hanwell

CRADLEY HEATH'S new super kinema, "The Majestic," was opened on Monday afternoon, when a capacity audience assembled for the inaugural ceremony.

Ald. F. J. Ballard, O.B.E., J.P., the chairman of directors, in a short speech, introduced Coun. D. M. Chapman, J.P., chairman of the Rowley Regis Urban District Council, who commented upon the magnificence of the house and the enterprise of the promoters, who had the vision and enterprise, notwithstanding the period of depression, to proceed with the scheme. The undertaking, he was informed, had cost about £30,000, and in declaring the house open he wished the directors every success. He was then presented with a gold key on behalf of the architects, Webb and Grey, of Dudley, by Ald. Ballard.

The Majestic, which will be described in our *Ideal Kinema* supplement, has a seating capacity for 1,500 patrons. Architecturally the treatment is modern. There is the latest three-manual Christie organ, with the console finished in gold, whilst the operating box equipment include Ernemann III projectors, Zeiss Arcs with automatic feeds, Zeiss lenses and the Western Electric sound system.

The house is under the management of E. Godwin Longthorn, whilst the operating section is in the charge of A. Giles.

*Marie Dressler who is to appear with six other famous stars in DINNER AT EIGHT (M-G-M)*

# RIALTO AS NEWS THEATRE

## IMPORTANT WEST-END CHANGE-OVER

THE Rialto, the first super kinema ever built in the West End, became a news theatre on Monday with only two prices: 1s. and 1s. 6d. In its new guise the Rialto will offer the cream of the world's newsreels, with special interest and educational subjects also included in its programme. On Friday night when the theatre closed, a small army of workmen took charge, and what alterations are necessary to accommodate an hourly change of audience were made during the night. A sandwich and salad bar will be installed in the tea lounge, where quick service will be the keynote.

That the alterations to be made in the theatre itself are not many is accounted for by the fact that every year since the theatre was built in 1914 reconstruction work, both in the auditorium and behind the scenes has been undertaken, with the result that although the theatre is the oldest in years of any West End kinema, it is also the most up to date.

One of the main attractions in the opening programme was the Grand National, and, in order to show what tremendous strides have been made in news-reel production, the Grand National of 1914 (the year of the theatre's birth) was also included amongst the items to be shown.

**South Shields' News Theatre**

A news kinema is to be opened within the next few months at South Shields on the site of the Grand Electric Cinema, which was burned down a year ago.

# "NIGHT WATCHMAN'S STORY"

## AN AMBITIOUS PUBLICITY PICTURE

A new advertising film shown in London on Monday clearly illustrates the advances made with commercial pictures, and suggests that this form of publicity will have to be reckoned with in the future. The film is called "The Night Watchman's Story" and illustrates the history and modern efficiency of the Bournville factory of Cadbury's, Ltd.

Comparing in film qualities with the most elaborate pictures made in the entertainment studios, it may not have quite their entertainment quality, though as far as meaning and educational value are concerned it has the average talkie well beaten. The film was made by Publicity Films, Ltd., partly in their own studios and partly at the factory, while a unit was also sent to Africa specially to take shots of the production of raw cocoa. It runs to 6,500 ft. in length and features Donald Calthrop and Basil Gill.

It is intended to use the film at lectures, at institutes, and in schools—a 16 mm. version has been prepared for these purposes—and it is also hoped to arrange matinees for children in kinemas. If such is the case, it will take rank with many of the better pictures seen on the screens of the selected theatres.

The trick photography, general camera-work, editing, and the acting of little Brian Taylor are prominent features of an attractive picture, directorial bouquets for which go to Walter R. Creighton. The camera was handled by J. E. Rogers, and the recording by Marcus F. Cooper.

# GRAND, HANWELL

## MAYOR PERFORMS OPENING CEREMONY

The Grand Theatre, Hanwell, after many months of preparation, during which time an entirely new structure of pleasing design has arisen, was officially declared open by the Mayor of Ealing on Wednesday last.

The Mayor had many kind words to say on the enterprise of the proprietors, Messrs. Kaye and Cassell, and their use of British materials. A highlight of the evening was the introduction by N. Guy Walker, the house manager, of Anne Grey, Dennis Hoey and John Stuart. They were accorded a great welcome by the house, and their few words regarding the future of British films were received with applause.

Following the ceremony a programme consisting of "The Return of Raffles," "Soldiers of Fortune," Movietone News, and a Krazy Kat Cartoon was presented. Tub seating supplied by Theatre Equipment, Ltd., ensured perfect sighting of the screen in comfort, and every sound was audible in all parts of the hall. Western Electric supplied the reproducing apparatus.

An interval prior to the opening of the programme, during which time music was played by a band of otherwise unemployed musicians, gave one an opportunity of seeing the beautiful lighting effects obtained by multi-colour lighting on proscenium and stage. This work was carried out by Frank Angell and Co., Ltd., under the guidance of the architect, F. C. Mitchell, L.R.I.B.A.

It appeared that the whole of the population of Hanwell arrived to give the Grand a starting on its career, and N. Guy Walker, with good showmanship, had decorated the house and well publicised the appearance of the stars.

# OPENING OF THE REO

## LIVERPOOL'S £25,000 CINEMA

The Reo, Fazakerley, Liverpool's seventy-fourth kinema, will open next Saturday afternoon.

The Reo, which has seating accommodation for 1,120 persons on the ground floor, and 388 in the balcony, was designed by Lionel A. G. Prichard, A.R.I.B.A., of Liverpool, in modernist style, the building and equipment having cost about £25,000. Hewittic rectifiers, Kalee projectors, and B.T.P. sound picture apparatus are installed.

F. Stollard, who was formerly in charge of the New Atlas Talkie Theatre, Rice Lane, Liverpool, is the manager.

# OBITUARY

## Death of Wrexham Manager

Fred Byrne, manager of the Glynn Cinema, Wrexham, for the past seven years, died in hospital last week, and was buried at Chorley on Saturday. Along with his father and brother, Mr. Byrne had enjoyed a brilliant vaudeville stage career.

**Max Thorpe's Bereavement**

Max Thorpe, general sales manager of Warner, has asked us, as the expressions of sympathy and condolence he has received at the loss of his father are so numerous, to thank all those who have been so kind, on his behalf, and to say that as the opportunity arises he will do so in person.

**Orchestra Leader Loses Wife**

The funeral took place at Heaton Cemetery, Newcastle, on Saturday, of Mrs. Maud Barry, wife of Walter Barry, leader of the Newcastle Paramount Theatre orchestra, and daughter of John Sutherland, musical director at the Empire Theatre, South Shields.

# THE WEEK IN SCOTLAND

## J. Welsh Congratulated—Scotsmen on Film Institute Board—Glasgow Kinema Sundays Well Supported—Passing of Hugh Bowie

*By Our Own Correspondents*

AT last Wednesday's meeting of the Scottish branch C.E.A., Mr. McLaughlan, the vice-president, voiced the pride the Scottish branch felt in the fact that two of their members held important executive positions—Jas. Welsh as National president and Thos. Ormiston as treasurer.

In reply, Mr. Welsh thanked the branch for their expressions of good will, and specially those members who had gone to London and given him their support in what he said was a very trying period. There were difficult days ahead, but he hoped to merit their appreciation.

### Film Institute Governor

Sir Charles Clelland, who, it is expected, will be elected one of the public representatives on the Board of Governors of the British Film Institute, has for long taken an active interest in the kinema from the educational point of view. His appointment indeed will be a most popular one in Scotland.

It is also quite gratifying to the Trade, and a distinct compliment to Scotland that, although it does not come within the purview of the Act, it has two representatives on the Board.

### Glasgow's Kinema Sundays

The last of Glasgow's Kinema Sundays was held last Sunday evening, with very gratifying results. For the four Sundays, it looks as if last year's total will be at least reached, if not surpassed, and in these days of financial depression it is a good argument that nearly £3,000 has been paid by the public for Sunday evening shows in Glasgow.

### The K.Y.B.

Exhibitors, renters, and secretaries of companies, who have not yet ordered their copy of the current issue of the *Kine.* Year Book, should note that copies are in stock at the *Kine.* representative's office at 163, Hope Street, Glasgow. 'Phone, Central 3114.

### Unemployed Matinees

In addition to the unemployed matinées which are being held in the Maryhill and Partick kinemas, similar shows are to be held in the Govan P.H. and the West End P.H., Paisley.

### Death of Hugh Bowie

We regret to announce the death of Hugh Bowie, one of the oldest members of the Industry in Scotland, who died last week-end after a short illness. Mr. Bowie, who was 64, had been in the business for over 25 years.

In his early days he was associated with J. J. Bennell, then with the Glasgow Film Co., Jamaica Street and Howard Street, and since 1915 has been working for Horace Coxall, first with the Square Film Co., and later with Horace since he branched out on his own. The attendance at the funeral on Monday afternoon was very representative of the Trade. The *Kine.* joins in the expressions of sympathy extended to Hugh's widow and son, who are left to mourn his loss.

### "Madchen" in Glasgow

Backed by an intensive advertising campaign in newspapers and on hoardings, and with a large amount of publicity in the lay Press, Kessler Howes, of British Lion, is delighted with the Glasgow reception of "Madchen in Uniform" at the Regent.

### Houston Sisters at Trade Show

Through the enterprise of Manager McPhie, of Wardour, in collaboration with Graham Morrison, of the Regal, the Houston Sisters made a personal appearance at the Trade show of the B.I.P. film, "Their Night Out," at the Regal.

Manager Morrison very gracefully introduced the sisters, whose first view it was of the picture in which Rene makes her screen debut.

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That old-timer, Dickie Blackburn, is again out with his synopses and contract case. On Monday last he joined Willie Mann's Pathé staff, and is now telling the world the quality of Pathé pictures.

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"The Legion of the Lost" will be shown by Manager McPhie, of Wardour, at the Regal, on Thursday (to-morrow) at 11 a.m.

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Percy Gordon, Scottish branch manager of British Lion Film Company, is now handling this film in Scotland, and is delighted at the reception it has been accorded in Glasgow.

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The Grey Street Picture House, Glasgow—the city's first super kinema—which closed down at the beginning of last year, is to become a furniture showroom.

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Hopes for the speedy recovery of Isy Graham, who has been ill, were expressed at a meeting of the Sheffield branch of the C.E.A. on Wednesday.

*Scenes from HUMANITY, with Boots Mallory, Ralph Morgan, Alexander Kirkland and Irene Ware, which Fox will Trade show this week*

*Warren William and Constance Cummings in THE MIND READER (First National)*

*Trade at Play*

# NORTH WEST C.E.A. CARNIVAL

## FINAL ARRANGEMENTS FOR FRIDAY'S FUNCTION

### Paramount Staff Make Merry

ORGANISERS of the kinema carnival which is to be held under the auspices of the North-Western branch of the C.E.A. at the Tower Ballroom, New Brighton, to-morrow, Friday, hope that exhibitors who have tickets for sale will make a vigorous final drive. Already several hundreds of tickets have been sold, and if the estimates of the organisers are realised there should be a handsome profit. F. J. Smidmore, manager of the Trocadero, Liverpool, will be M.C.

Over one hundred pounds is being awarded in cash prizes for the best costumes. Several B.I.P. and Gaumont-British stars will attend.

A service of motor-buses will be available to take visitors to the districts of their homes in the early hours of Saturday morning.

### Paramount A.S.C. Dance

Revelry reigned supreme at the Lysbeth Hall, Soho Square, W.1, last Friday, when the first dance of the newly formed Paramount Swimming Club took place. This was a most enjoyable function which was patronised by a large and happy company. Paramount's Wardour Street branch, newsreel and theatre sections were all well represented.

J. C. Graham, who is president of the club, was present, and in a short speech wished the club every success. Montague Goldman was also in attendance.

### Birmingham Athletic Club Dance

The carnival dance organised by the Birmingham Film Renters' Athletic Club, held on Friday last at the Market Hotel, drew a representative audience from both the renting and exhibiting sides of the Trade. The proceeds are to be devoted to the purchase of cricket gear.

### Birmingham Cricketers Wanted

The Birmingham Cinema Cricket Club desires to obtain new members, and anyone engaged in the Industry will be welcomed by the Hon. Sec., F. W. Capper, 87, St. Paul's Road, Balsall Heath, Birmingham. Last year some really enjoyable Sunday afternoons were spent in cricket engagements, and it is hoped, with the addition of a few more members, to arrange a weekly feature.

### Rialto, Hall Green, Patrons' Dance

A representative gathering attended the patrons' request dance at the Billesley Arms Hotel on Thursday last, organised by the management of the Rialto Cinema, Hall Green, Birmingham.

# FILM OFFICE GIRLS

## KEEN ON PHYSICAL JERKS

Miss Nina de Vesci, formerly associated with Paramount's publicity department and well known as a stage performer, has established a series of physical culture classes for the girls employed by various film companies at 26, West Street, near the Ambassador's Theatre.

Sections have been formed in the following organisations: Gaumont-British, Radio and P.D.C., Warner and First National, M-G-M and Fox. In three months no fewer than 300 members have been enrolled.

# IDEAL IN THE WEST

Though the branch offices and despatch department of Ideal Films, at Bridge Street, Bristol, has been closed, and the business of both Ideal and Gaumont transferred to Cardiff, H. C. T. Robinson is still looking after the interests of Ideal in the West Country, and exhibitors who may wish to get in touch with him can do so by ringing up Bristol 46324.

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A concert in aid of the Sheffield Poor Children's Seaside Holiday Fund was given at the Hippodrome on Sunday.

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Gracie Fields, who is a native of Rochdale, recently gave a week's performances in that town in aid of charities. The net result is a profit of £1,130.

# NEWS FROM ALL QUARTERS

## BRISTOL'S GREAT WORK FOR CHARITY

### Another Bath Ban

The L.C.C. have granted a dancing licence to Catford Investments, Ltd., in respect of the Plaza, Bromley Road, Catford, E. The building already is licensed for public music and kinematograph exhibitions.

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A new telephone number has been allotted to the K.R.S.: Gerrard 722.

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Congratulations to the managers of the Bristol A.B.C. on the financial result of the Masked Ball, which they organised in Bristol, and which yielded about £ for the C.T.B. Fund.

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Bristol kinemas have agreed to show a film depicting hospital work to help the Lord Mayor's Hospital Extension Fund, and on Friday officials of the Fund, including the Bishop of Malmesbury and the Sheriff, visited the Regent to see the London Hospital film screened.

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Six hundred unemployed youths and girls were the guests of the management of the Regent, Bristol, last week.

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The old Theatre Royal at Torquay, at which the work of conversion has been going on for a considerable time, opened as a super-kinema on Monday, March 27. The building has been ordered according to the very last word in modern kinema construction, and both in designing, furnishing and equipping it is thoroughly up-to-date.

### "Rockabye" Banned

Bath magistrates have banned "Rockabye," which had been provisionally secured for the Beau Nash Picture House.

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The Mayor of Lymington presented a cheque at the Lyric, Lymington, last week, to the winner in a national newspaper competition. Hector A. McCullie, the manager, made arrangements for the presentation.

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Building operations will commence shortly on Great Yarmouth's new super kinema, the Regal. The plans have been passed by the local Council, and the magistrates have also signified their approval. Tenders have been invited.

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Coun. E. Hewitson presented a cheque for £100 at the Empire Theatre, Smethwick, to the winning competitor in a newspaper football competition on Friday evening.

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The headquarters of Cinema Service, Ltd., and the new chain of Odeon Theatres, have been transferred from 63, Temple Row, to Cornhill House, Bennetts Hill, Birmingham, where Oscar Deutsch and his staff will be found in future. The telephone number, Midland 4667, is unchanged.

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Chesterfield magistrates have granted W. Pitkin permission to give a film show at Bolsover Palace on Sunday, April 23, in aid of a fund for footgear for poor children.

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Over 1,200 children, members of the Gloops' Club, were entertained at a matinee at Chesterfield Hippodrome, where "Bring 'Em Back Alive" was shown.

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A sum of £194 13s. 7d. has been contributed by kinemas in South Shields to the local fund for providing shoes for poor children, this sum being the proceeds of Sunday evening concerts given by the kinemas. Individual amounts were as follows:—Scala, £79; Pavilion, £31; £22; Picture House, £20; Palladium, £18; Crown Electric, £13; Westoe, £5; Imperial, £3.

# LANCS OLD BOYS

## NEW OFFICIALS ELECTED

At the annual general meeting of the Lancs Cinema Old Boys on Friday last, C. W. H. Bowmer, vice-president, was elected president for the ensuing year, T. Hartley (Padiham) was elected vice-president.

Both Mr. Bowmer and Mr. Hart are active members of the local C.E.A. executive, Mr. Bowmer being hon. treasurer. Mr. Brearley was elected chairman of the committee comprising Messrs. "Bert." Bushell (A. F. N.), Ben Gibbs, Jennings (Gaumont), "Jimmy" Marks, Jack Barnes (Pathé), Wolstencroft (Leigh), A. H. Diggle and J. W. Hoare.

W. Youwin was elected hon. secretary, and F. H. Hough (last year's president) agreed to act as hon. treasurer.

The meeting accepted with regret the resignation from the chair of Councillor J. H. Stansfield, of Stockport, who had held the position for several years, but who thought other members should be given the chance of filling executive positions.

The venue and date of the annual re-union will be fixed by the committee this week.

# "UNSUITABLE" OR "HARMFUL"

Oldham Watch Committee has decided not to sanction the showing of "The Mad Woman" in the town.

The Chief Constable submitted the report of the British Board of Film Censors and drew attention to their emphasis on the difference between the words "harmful" and "unsuitable" when applied to films. Many passed for adult exhibition only. Many films are not passed for exhibition to children because they were unsuitable and not because they were harmful.

# BIG MONEY!

NOT FOR WEAK HEARTS!

## THE BIG CAGE

Clyde Beatty, world's most reckless dare-devil facing 40 lions and tigers !

TRADE SHOW :
WEDNESDAY, APRIL 5th, at 8.30 p.m.
PRINCE EDWARD THEATRE, W.1.

GEORGE SIDNEY IN CHARLIE MURRAY

## COHENS AND KELLYS IN TROUBLE

with MAUREEN O'SULLIVAN

TRADE SHOW :
THURSDAY, APRIL 6th, at 8.30 p.m.
PRINCE EDWARD THEATRE, W.1.

PAT O'BRIEN RALPH BELLAMY BETTY COMPSON
IN

## DESTINATION UNKNOWN

13 Thirst - crazed men and a woman becalmed in a Hell-ship !

VILMA BANKY VICTOR VARCONI LUIS TRENKER
IN

## THE REBEL

Colossal Spectacle—Superb Romance
Tremendous Drama—Cast of *Thousands* !

SLIM SUMMERVILLE ZASU PITTS
IN

## OUT ALL NIGHT

A Screen Scream from the Latest Team !

JAMES WHALE'S

## A KISS BEFORE THE MIRROR

Ladislas Fodor's Continental Sensation
with
PAUL LUKAS, NANCY CARROLL
and Brilliant Star Cast

CHIC SALE
AND
BUSTER, the Wonder Dog,
IN

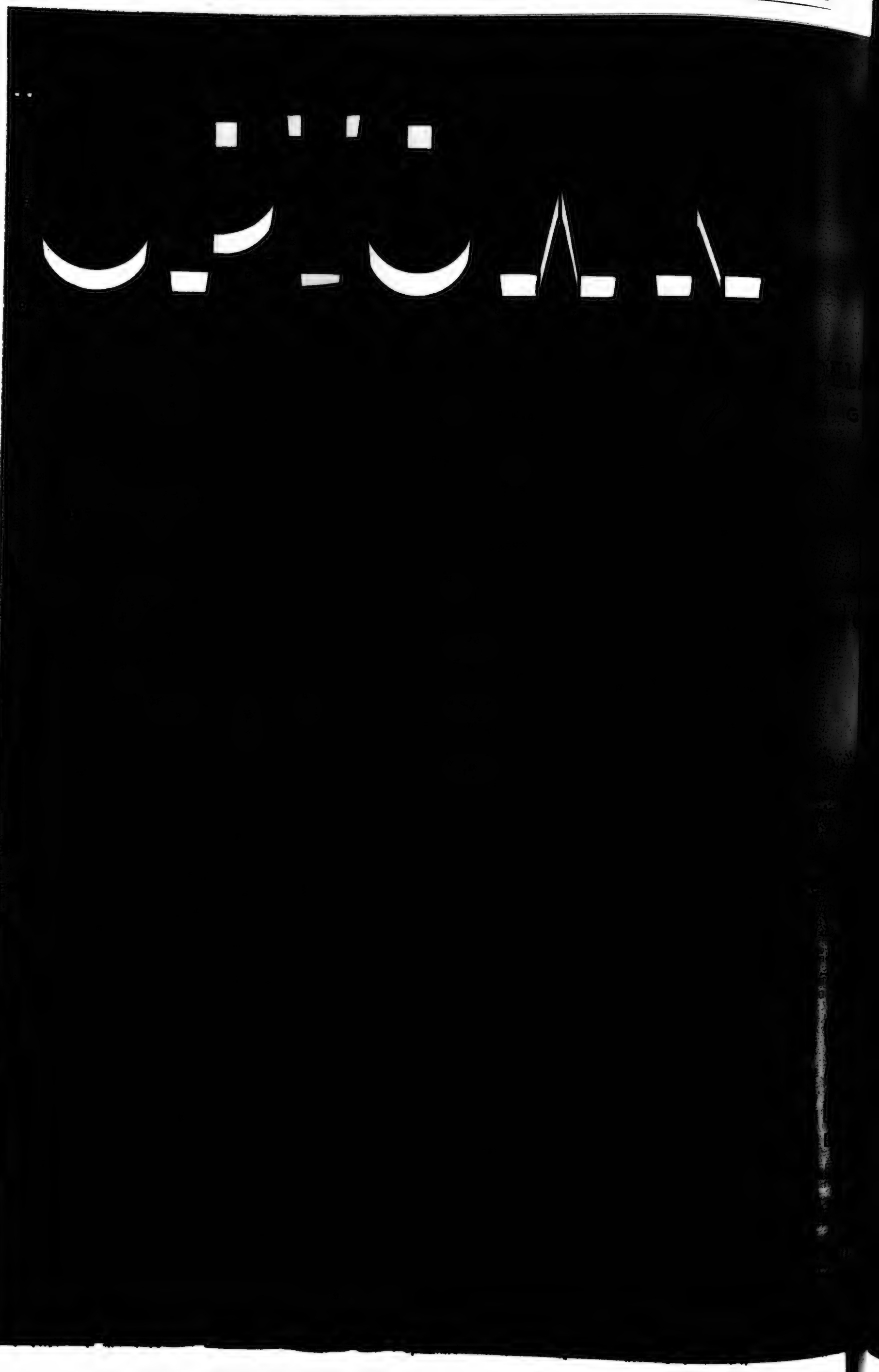
## LUCKY DOG

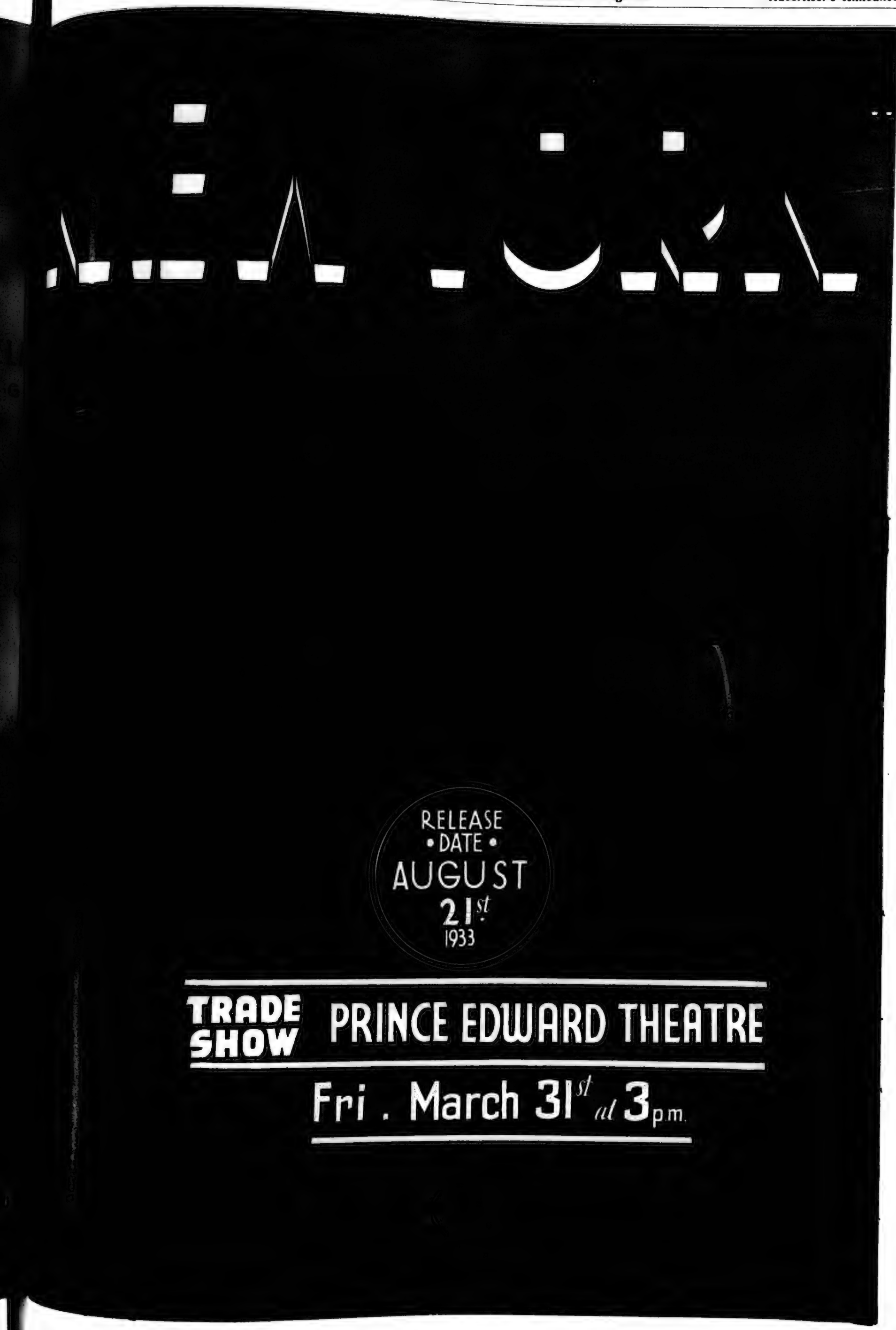
A Brilliant Heart-Appeal Drama !

Carl Laemmle's Greenland Epic

## S. O. S. ICEBERG

A Year in Production—
A Picture to make History !




RELEASE
• DATE •
AUGUST
21st
1933
TRADE SHOW
PRINCE EDWARD THEATRE
Fri . March 31st at 3 p.m.

IDEAL FILMS LTD *Presents*

# "UPTOWN

*From a story by* VINA

FEATURI

## JACK OA E

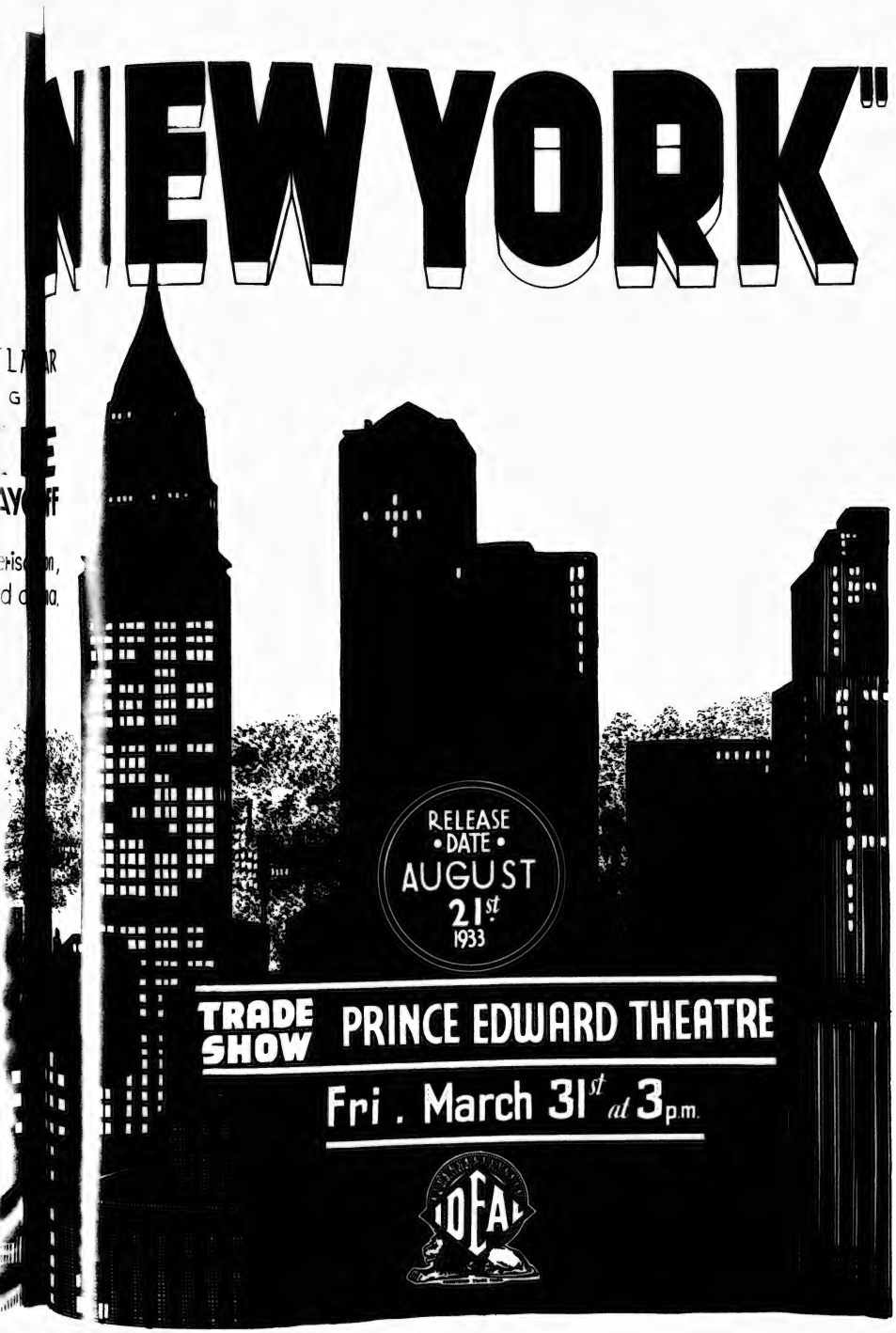
SHIRLEY GREY *and* LEON V AY FF

Jack Oakie in an entirely new chara erisa n,
alive with human interest, comedy d a a.

A WORLD-WIDE PICTUR

DIRECTED BY

VICTOR SCHERTZINGER


NEW YORK"
RELEASE
• DATE •
AUGUST
21st
1933
TRADE SHOW
PRINCE EDWARD THEATRE
Fri. March 31st at 3p.m.

# Kay Francis and George Brent

*The new stellar team of Kay Francis and George Brent in scenes from THE KEYHOLE, which Warners claim is a grand successor to "One Way Passage," and will be presented to the Trade at 3 p.m., Friday, March 31, at the Phœnix Theatre*

# "LOYALTIES" AT EALING

## Basil Dean's Progress on Galsworthy Story

## NAVAL SUBJECT FOR G.-B.

By P. L. MANNOCK

IT was good to find the Ealing studios once more humming with activity on Monday, when I was privileged to watch Basil Dean in the throes of personal direction of Galsworthy's "Loyalties."

On a set representing the flat of Captain Dancy (Miles Mander) I found Basil Rathbone, Mr. Mander and the petite blonde, Joan Wyndham, at work.

Mr. Rathbone, as the rich young Jew, has very adroitly suggested the racial touch with scarcely any make-up. On the set I had a chat with the always vivacious Heather Thatcher and Philip Strange.

### THE LAW COURTS
### Reproduced at Ealing

Some months ago I met Basil Dean in the Law Courts, when he confessed he was gleaning local colour.

The result was partly revealed this week by the clever reproduction of a section of the Gothic corridors off the Strand, with the Lord Chief Justices' Court built in conscientious facsimile, seen through the guarded double swing-doors. The bench, with the Royal Arms, was being finished off, and I suggested to Horace Judge that it would make a fitting setting for his judicial presence.

The "stonework" of the building is a remarkable tribute to the resources of the Ealing art department.

### CROWD DRAMA
### Galsworthy Modified

A large crowd of barristers, police, officials, litigants and the public thronged these Law Court scenes on Wednesday.

Mr. Dean explained to me that this scene, not in the play, was the lawyer's office episode transferred into more dramatic surroundings. It is, in fact, part of the more mobile screen treatment of the story discussed with, and fully approved by, Galsworthy shortly before his recent lamented passing.

The action in the actual court is subordinated to that outside, where counsel and solicitors, discovering their client's guilt, withdraw from the case.

Athole Stewart, I hear, is immense in the brief part of Lord St. Erth.

*Stanley Lupino and Nancy Bryne in JEWEL SONG (B.I.P.)*

### "THE GHOUL"
### Dead Man Returns

"The Ghoul" has now reached some of the more gruesome sequences. In the early part of the week the scenes of Morlant's (Boris Karloff) death were shot. Work then switched over to the scenes which show the professor returned from the tomb in search of the stolen jewel.

There is a terrifying attack on Dorothy Hyson and a chase of those he suspects of the robbery round the eerie passages of his neglected house.

### WALLS' STRONG CAST
### "Never Come Back"

This screen version of Frederick Lonsdale's play went into production this week with Tom Walls directing and starring.

Included in the cast, in addition to Tom Walls, who plays the part of Smith, the polished rogue, are: Hartley Power, Anne Grey, Carol Goodner, Leslie Perrins, Eva Moore, Margaret Moffat, Veronica Rose, Allan Aynesworth, Reginald Gardner and Peter Gawthorne.

### "BITTER SWEET"
### Great Cast Assembled

Herbert Wilcox is setting out to make "Bitter Sweet," which he is personally directing, one of the most ambitious productions ever created in a British studio.

In support of his stars, Anna Neagle and Fernand Graavey, he has assembled an extraordinarily effective cast, including Esme Percy, Norma Whalley, Winifred Davis, Lennox Paul, Janice Adair, Marguerite Allen, Stuart Robertson, Clifford Heatherley, Ivy St. Helier, Alan Napier, Aubrey Fitzgerald, Dorothy Robinson, Gibb McLaughlin and Miles Malleson.

The film version of "Bitter Sweet" will not be an operetta, and music will be included only where the natural development of the plot calls for it. "I'll See You Again," "The Call of Life," and "Dear Little Café" will all be sung; Stuart Robertson, famous for his recording and radio performances, will sing the Tokay drinking song, supported by a large vocal chorus of tenors and baritones; Ivy St. Helier will sing her original number; the "Ladies of the Town" will also be heard.

### "ORDERS ARE ORDERS"
### The Baroque Barracks

During the week scenes have been shot of the various parts of the barracks turned upside-down by the tumultuous American unit under their director Waggermeyer (James Gleason) and his assistant, Wanda (Charlotte Greenwood). The Colonel (Cyril Maude) returns from a week-end holiday to find that one of the orderly rooms has been turned into a projection theatre where the unit see the "rushes."

Gradually he is won over through the blandishments of Wanda, and is ready to participate.

Scenes have also been shot of the alarm caused by the irresponsible director, who has had a new idea in the middle of the night. Unable to wait till morning to break the news, he wakes up the Colonel and his household to break it to them.

### "P.C. FULLER"
### Leslie as Constable

Leslie Fuller's new starring vehicle, "The Pride of the Force," also took the floor this week, under the direction of Norman Lee. The story tells of the adventures of this comedian as a country bumpkin, who joins the Force, and Fuller is aided and abetted by two staunch comrades in Hal Gordon and Alf Goddard, Faith Bennett, Nan Bates and Frank Perfitt.

### NEW G.-B. SUBJECT
### "Brown on Resolution"

Among the pictures scheduled for forthcoming production is "Brown on Resolution," adapted for the screen by Roland Pertwee and John Hastings Turner, from the novel of R. E. Forrester.

It tells the story of a young man, the child of a naval officer, who has left for the China station, not knowing that he is to have a son.

The boy joins the Navy at the outbreak of war and is captured. He escapes from the German cruiser, on which he is a prisoner, when she puts into Resolution Island for repairs. He takes with him a rifle and ammunition and snipes the crew from the rocks. In this way the cruiser is held up and in consequence is caught and sunk by a British ship.

The wounded boy is taken on board what proves to be his father's cruiser and dies without ever learning the fact, though he is told that he will be recommended for the V.C.

### SAVOY ORPHEANS
### At Teddington

Teddington went musical again last Thursday during production of the Ethel Levey starring picture (yet untitled), which is in its second week.

Three numbers are to be heard in it, sung by Miss Levey and accompanied by Carroll Gibbons and his famous Savoy Orpheans.

"Alexander's Rag-Time Band" is heard when Miss Levey, having attempted a come-back into English society following a questionable career in a Mexican dive, finds life among the nobility no bed of roses, and rounds up the servants in the great mansion, in which she lives with her son, and throws a party for their special benefit.

Director John Daumery expects to finish shooting within a day or so. The cast includes Dorothy Bartlam and John Batten.

### "I LIVED WITH YOU"
### Elvey's Maze Scenes

Maurice Elvey spent last Saturday afternoon at Selfridge's directing Ursula Jeans, Molly Fisher and some extras in scenes for the current Twickenham W. and F. super, "I Lived With You." Ursula Jeans plays the part of Gladys Wallis, who works with her friend in the "fancy goods" department, and they decide to spend the afternoon at Hampton Court, where they meet the attractive Prince Felix Lenieff (Ivor Novello) in the Maze.

Elvey is at the moment having a certain amount of difficulty in obtaining the requisite official permission to shoot at Hampton Court, but he hopes to be able to complete these exteriors before the present spell of fine weather breaks.

### LUPINO LANE'S NEXT
### "The Mummers" Starts

Under the working title of "The Mummers" production was started on a new comedy at Elstree studios this week with Lupino Lane as director.

The star of this picture is the young comedian, George Lacy, who sprang to West End fame in Daly's pantomime.

The story concerns his adventures while with a theatrical touring company. Lane has not yet chosen his leading lady, but a strong supporting cast includes Renee Macredy, Florence Vie, Leo Sheffield, Hugh E. Wright, Pat Aherne, Fred Duprez, Harry Bright, and a very pretty little newcomer, by name, Daphne Courtenay. Daphne, who is only 17, has been placed under contract by B.I.P.


Rely on SELO

SERVICE AND SUPPLIES

SELO Ciné Service

Now established at National House, Wardour Street, this organisation is rapidly increasing its clientele. Backed by the technical resources of Ilford Ltd., it offers an expert advisory and practical service to the British Film Industry, besides carrying a complete range of sensitised stock.

SELO Panchromatic Ciné Negative

A tribute to the great speed of Selo Panchromatic Negative Stock is found in the fact that it was selected by a famous British firm of Producers as the only material available which enabled them to shoot night scenes on an open air Dirt Track successfully. Ilford Research Chemists have succeeded in combining a considerable step up in speed with greater colour sensitivity and a considerable reduction of grain size.

SELO Positive Stock

Of remarkable uniformity and latitude, giving the best possible print. Is also obtainable in a large variety of tints with clear sound track.

SELO Duplicating Stock

Renders copies so faithful in every detail as to be practically indistinguishable from the originals.

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The wide range of sensitised materials manufactured by Messrs. ILFORD Ltd. affords the still specialist an unrivalled selection of plate, flat film, and paper.

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# UNIVERSAL'S BIG LINE-UP

## EIGHT MORE FOR TRADE SHOW

### Box Office Titles and Stars

EIGHT outstanding pictures of the Universal product are announced this week by S. F. Ditcham, managing director of Universal, who declares that the next two or three weeks will prove that there is no shortage of fine box-office pictures from the Laemmle company.

This schedule of current offerings started on Tuesday night, when "Private Jones" was Trade shown at the Prince Edward Theatre.

This picture has had a remarkable reception in America, and has put new life into kinemas that were threatened with a depression. In many cases entirely new records have been created. The star is Lee Tracy, most brilliant of comedians introduced by the talkies. His wise-cracking wit and furious fun as a rookie destined for cookhouse fatigue is the best possible anti-gloom tonic audiences are finding.

**Next Week's Shows**

Trade shows have also been arranged for two more important productions which are commended by Mr. Ditcham to every exhibitor who wants something different, and something to set the masses talking for many a day.

They are "The Big Cage" (described on page 6), one of the most remarkable entertainment achievements for years, due for Trade show at the Prince Edward Theatre on Wednesday, and "The Cohens and Kellys in Trouble"—which speaks for itself as a box-office picture—on Thursday, April 6.

**Sidney and Murray Again**

Charlie Murray and George Sidney, the screen's longest-standing comedy team, come back as fresh as ever with a sea-port locale to their latest story. Kelly is a tug-boat captain and Cohen a wealthy merchant, who, after a night out in a sea-port, get shanghaied to a rum-runner. The priceless pair, it is claimed, have never done anything so funny. Maureen O'Sullivan and Frank Albertson supply the romance, with Andy Devine, Jobyna Howland, Arthur Hoyt, Henry Armetta, and Maud Fulton as chief assistant fun-makers.

**Only One Woman**

A starkly real drama that blazes a new trail in films is the description given to "Destination Unknown." Only one woman, Betty Compson, is featured in the cast. Pat O'Brien and Ralph Bellamy, the "Air Mail" stars, are together again.

"The setting of its story is a becalmed schooner, manned by 13 men, the riff-raff of a dozen ports, crazed with thirst, while down below, ironically enough, are 5,000 cases of boot-leg liquor. Into this strange gathering of men, each fighting for life, walks the spectacle of a lone woman, a stowaway, smuggled on board by one of the crew. . . .

"It is frankly strong drama," states Mr. Ditcham, "not for the squeamish, but it has been magnificently produced, and is bound to make a hit with mass audiences. As a reward for his brilliant direction, Tay Garnett was assigned the completion of 'S.O S. Iceberg' in Germany."

**Vilma Banky's Return**

Another arresting drama for early Trade show is "The Rebel," a tremendous spectacle, notable for the return of Vilma Banky, the Hungarian beauty, who retired from the screen when talkies arrived. Her leading men are Luis Trenker and Victor Varconi, both of whom starred in "The Doomed Battalion."

There is a cast of thousands in this picture, which is set against brilliant scenic backgrounds. The story deals with the warfare between Tyrolean peasants and the Little Emperor's invading army.

**Latest Summerville-Pitts**

"Out All Night" is the sequel to the Slim Summerville-Zasu Pitts comedy special, "They Just Had to Get Married."

Slim is a "mamma's boy," who gets locked in a department store with a girl and whose mother insists on a marriage to avoid a scandal. And, of course, the marriage was a "mother-in-law" affair, and while "mother-in-law" themes are not brand new, this one, it is said, is given so many fresh twists that it raises the maximum of laughs. Sam Taylor, director of many Harold Lloyd successes, adds another to his directorial achievements.

**James Whale's Latest**

An outstanding production is anticipated from James Whale's latest picture, "The Kiss Before the Mirror," from Ladislas Fodor's dramatic romance in a Viennese setting. The cast of stars is unusually big, with Paul Lukas, Nancy Carroll, Frank Morgan and Jean Dixon, the distinguished Broadway stars, Gloria Stuart, Walter Pidgeon, Charles Grapewin, Donald Cook and Walter Brennan, supported by a dozen other famous players. Karl Freund photographed the picture.

**Chic Sale Himself**

The last of the Trade shows, "Lucky Dog," will reveal Chic Sale as himself, shorn of the beard that made him famous, proving that he can act in "straight" rôles with the best of them. The intensely human story deals with a once-rich man, down and out, with only a dog as his friend, and how he fights back to a position in life again—with only his dog to thank.

The picture will introduce "Buster, the wonder dog," with Tom O'Brien, heading the long cast.

*Scenes from TOPAZ (Radio), which features John Barrymore and Myrna Loy*

# SHOWING NEXT WEEK

***A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing April 3.***

### London

**Adelphi.**—"Kid From Spain" (U.A.).
**Alhambra.**—"Night of June 13" (Paramount) and "Blessed Event" (Warner).
**Astoria.**—"Bill of Divorcement" (Radio) and "Hearts of Humanity" (P.D.C.).
**Capitol.**—"King of the Ritz" (Gaumont).
**Carlton.**—"Cynara" (U.A.).
**Coliseum.**—"Yes, Mr. Brown" (W. and F.) and "Pier 13" (Fox).
**Dominion.** — "Employees' Entrance" (Warner) and "Forbidden Company" (Gaumont).
**Empire.**—"Men Must Fight" (M-G-M).
**Marble Arch Pavilion.** — "F.P.1" (W. and F.).
**New Gallery.**—"Soldiers of the King" (W. and F.).
**New Victoria.**—"Airmail" (Universal) and "Call Her Savage" (Fox).
**Plaza.**—"She Done Him Wrong" (Paramount) and "The Woman In His House" (Radio).
**Stoll.**—"Yes, Mr. Brown" (W. and F.) and "Blessed Event" (Warner).
**Tivoli.**—"Cavalcade" (Fox).

### Birmingham

**Forum.**—"The Phantom of Crestwood" and "Are These Our Children?" (Radio).
**Futurist.**—"Guilty as Charged" and "That Night in London" (Paramount).
**Gaumont Palace.**—"Call Her Savage" (Fox) and "Pride of the Legion" (Pathé).
**Scala.**—"Happy Ever After" (Gaumont).
**West End.**—"Air Mail" (Universal) and "The Mask of Fu Manchu" (M-G-M).

### Bristol

**Empire.**—"Thirteen Women" and "The World, the Flesh and the Devil" (Radio).
**Hippodrome.**—"Blonde Venus" (Paramount).
**King's.**—"The Phantom of Crestwood" and "Are These Our Children?" (Radio).
**New Palace.**—"Prosperity" (M-G-M).
**Regent.**—"Marry Me" (Ideal) and "Air Mail" (Universal).
**Stoll.**—"Cardigan's Last Case" and "Roar of the Dragon" (Radio).
**Triangle.**—"The Wonderful Story" (Sterling) and "The World, the Flesh and the Devil" (Radio).
**Whiteladies.**—"The Phantom of Crestwood" and "Are These Our Children?" (Radio).

### Cardiff

**Capital.**—"Madchen in Uniform."
**New Theatre.**—"Baroud" (Ideal).
**Park Hall.**—"Red Dust" (M-G-M).
**Pavilion.**—"You Said a Mouthful" (First National) and "Scarlet Week" (A.P. and D.).
**Queen's.**—"Three on a Match" (First National) and "On Your Guard" (Butcher).

### Edinburgh

**Caley.**—"Three on a Match" and "Riverside Ghost" (First National).
**New Picture House.**—"Marry Me" (Ideal) "The World, the Flesh and the Devil" (Radio).
**New Victoria.**—"Marry Me" (Ideal) and "The World, the Flesh and the Devil" (Radio).
**Palace.**—"Rome Express" (Gaumont).
**Playhouse.**—"The Mask of Fu Manchu" and "Reunion" (M-G-M).
**Rutland.**—"Call Her Savage" (Fox).
**St. Andrew Square.**—"Call Her Savage" (Fox).
**Synod Hall.**—"Hounds of Zaroff" (Radio).

### Glasgow

**Coliseum.**—"Sleepless Nights" (Wardour).
**Cranston's.** — "Horse Feathers" and "Behind Jury Doors" (Paramount).
**Green's Playhouse.**—"Three on a Match" and "McKenna of the Mounted" (First National).
**La Scala.**—"Strange Interval" (M-G-M).
**New Savoy.**—"Sherlock Holmes" and "The Golden West" (Fox).
**Regal.**—"Sleepless Nights" (Wardour).
**Regent.**—"Secrets of the French Police" (Radio).
**The Picture House.**—"The Phantom President" (Paramount) and "The World, the Flesh and the Devil" (Radio).

### Leeds

**Assembly Rooms.**—"The Midshipmaid" (W. and F.) and "After Dark" (Fox).
**Coliseum.** — Mon.: "Baroud" (Ideal). Thurs.: "Payment Deferred" (M-G-M).
**Majestic.**—"Marry Me" (Ideal) and "Cross-Examination" (Pathé).
**Paramount.** — "Trouble in Paradise" (Paramount) and "Hold 'Em Jail" (Radio).
**Rialto.**—"Six Hours to Live" and "Too Busy to Work" (Fox).
**Scala.**—"Air Mail" (Universal) and "Pride of the Legion" (Pathé).
**Tower.**—"Cabin in the Cotton" (First National).

### Liverpool

**Forum.**—"Mr. Robinson Crusoe" (U.A.)
**Futurist.**—"Men of To-morrow" (Paramount).
**Palais de Luxe.**—"Midshipmaid" (W. and F.).
**Prince of Wales.**—"Money Talks" (Wardour) and "The Tempest" (W. and F.).
**Rialto.**—"The Mask of Fu Manchu" (M-G-M).
**Royal Hippodrome.**—"The Mask of Fu Manchu" (M-G-M) and "Men Are Such Fools" (Radio).
**Trocadero.**—"Call Her Savage" (Fox).
**Scala.**—"Guilty as Charged" (Paramount).

### Manchester

**Deansgate.**—"Tiger Shark" (First National).
**Gaiety.**—"Money Talks" (Wardour).
**New Oxford.** — "Strange Interval" (M-G-M).
**Paramount.**—"The Phantom President" (Paramount).
**Piccadilly.**—"Say It With Music" (W. and F.).
**Theatre Royal.**—"The Phantom of Crestwood" (Radio).

### Newcastle

**New Westgate.**—"Air Mail" (Universal) and "Strange Justice" (Radio).
**Paramount.** — "Trouble in Paradise" (Paramount) and "The Mighty World" (Wardour).
**Pavilion.**—"Call Her Savage" (Fox).
**Queen's Hall.**—"Call Her Savage" (Fox).
**Stoll.**—"The Way of Life" and "Three in a Match" (First National).

### Sheffield

**Albert Hall.**—"Sporting Widow" (Paramount) and "Fighting Gentleman" (Butcher).
**Central P.H.**—"Say It With Music" (W. and F.) and "River House Ghosts" (First National).
**Cinema House.**—"Blonde Venus" and "Insult" (Paramount).
**Electra Palace.** — "Dark House" (Paramount).
**Hippodrome.**—"Two Against the World" (Warner) and "Josser In the Army" (Wardour).
**Regent P.H.**—"Marry Me" (Ideal) and "Beneath the Sea" (P.D.C.).
**Union Street.**—"Cabin In Cotton" (First National) and "The Girl In Cab" (P.D.C.).

# ELEVEN FOX FILMS IN PRODUCTION

## STUDIOS HUMMING WITH ACTIVITY

WITH eleven pictures now in production on the Fox lot, a new peak of mid-season activity has been reached at Movietone City.

The new list signals several important announcements:

Colleen Moore, absent from the screen for four years, returns in Jesse L. Lasky's "The Power and the Glory," a Preston Sturgess original that is hailed as an experiment in writer-producer associations. Spencer Tracey, Ralph Morgan and Clifford Jones, a newcomer to the screen, are in the cast.

Another production to go before the cameras was "I Loved You Wednesday," the film version of the Broadway success by Molly Ricardel and William du Bois, in which Philip Merivale will make his talking picture debut. Elissa Landi, now completing "The Warrior's Husband," will appear in the leading feminine rôle. Henry King will direct.

**Lilian Harvey Starts**

Lilian Harvey has begun work on "My Lips Betray," formerly known as "His Majesty's Car," by Atilla von Orbok. John Boles, El Brendel, Una O'Connor and Henrietta Crosman have featured rôles.

A new starring team will be presented in "Adorable," when Janet Gaynor and Henry Garat will be seen together on the screen.

This is to be a light musical production, with dances staged by Sammy Lee. Wilhelm Dieterle is directing the cast, which includes Herbert Mundin, Blanche Frederici and C. Aubery Smith.

Frank Craven's first original film script was put into production with the famous playwright directing it as well. Marian Nixon and Charles ("Buddy") Rogers are to co-star in "Five Cents a Glass," which will have a musical background.

**The "Bad Girl" Stars**

"Husbands Cost Money," formerly known as "Department Store," will again feature James Dunn and Sally Eilers, the popular players who have risen to screen prominence together since "Bad Girl."

The six productions now being completed are "Zoo in Budapest," "Pleasure Cruise," "Bondage," "The Warrior's Husband," "Trick for Trick," "Pilgrimage," and "Sailor's Luck."

In addition to the pictures already mentioned, the following will all be shooting during the next month:—"Hold Me Tight" (with James Dunn, Sally Eilers), "My Dear" (Heather Angel); two Jesse Lasky productions, "The Worst Woman in Paris" and "Berkeley Square," and "The World Moves On."

# FINNISH KINEMAS

## NUMBER AND AVERAGE CAPACITY

A survey of the kinemas in Finland reveals the fact that there is no kinema in that country with a thousand capacity. The largest are in the capital, Helsingfors, where the Arena (742), the Capitol (3[illegible]) and the Kino-Palats (755) are situated. The largest outside the capital, Sampo, at Björneborg (600), is the [illegible]

There are 220 kinemas in Finland, the average capacity of which is 300. About fifty are closed during the summer months, and only seventy have full-week openings. (9)

The principal circuits are O-Y Kinos (9) and Suomi Filmi, O-Y (10).

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# RESTRICTIONS OF CANOPY FLOODLIGHTING

## THE NEED FOR PLASTICITY IN PRODUCING EFFECTS

SPEAKING at the recent conference of the Lighting Service Bureau of the Electric Lamp Manufacturers' Association, Howard Robertson, F.R.I.B.A., said it was apparent that if architects were to consider flood-lighting, as they must, it was necessary to design buildings to enable certain effects to be obtained by floodlighting. If they did not consider the plastic effects possible with night lighting, they could never give the engineer the opportunities he required to produce good floodlighting effects.

The illumination of the narrowly-fluted surface of the top tier, and the broader flutes on the surface of the intermediate tier, and the recesses—in other words, the plastic quality—had opened up quite a vision of the value of surface modelling, and architects would have to think more than they do along those lines if floodlighting were to become general.

### A Question of Situation

He felt that the value of floodlighting depended not only upon the buildings themselves, but upon their situation; indeed, the situation was of paramount importance, and if all buildings were to be floodlit, floodlighting would lose its importance and value.

This led one to suggest that eventually there should be some kind of control of floodlighting. He would like to see certain cardinal points in our towns grouped together and lit pictorially for perhaps a period of a month, then another group could be lit pictorially for a month.

### L.C.C. Restrictions

F. W. Trimmett, commenting upon the difficulty of hiding the light sources in cases where the frontages of buildings were illuminated from canopies, pointed out that in the London area the maximum canopy depth allowed was 2 ft. and under those conditions it was almost impossible to hide the projectors. He asked if efforts were being made to negotiate with the London County Council to increase the permissible depth of canopies.

Mr. Lingard, discussing the reaction of floodlighting to an illuminated sign, expressed the opinion that it was inadvisable to combine the two if it could be avoided. He appreciated that kinemas, theatres, dance halls and ice rinks must have their signs, but, if possible, those signs should be set apart, and there should be some sharp definition between the floodlit and the sign areas. In most cases a sign was at its best in a field of comparatively low illumination.

Dealing with Thornton White's reference to floodlighting combined with concentrated lighting, Mr. Lingard said that floodlighting, considered as an even cover of a surface, was not by any means the be-all and end-all of the subject. It was that special development of localised and special lighting that could be developed so much by architects, who were in a position to say with authority what effects were right and what effects were wrong.

### A Problem for the Joint Committee

With regard to canopy depth limitations, he suggested that the joint committee of the architectural profession and the E.L.M.A. Lighting Service Bureau was always competent to take the matter in hand and to endeavour to institute negotiations with the proper authorities.

## SHARP PRACTICE

*It was change day, and the chief, in the midst of a busy morning's work, had only just had time to shave. Entering the operating box with his face bearing the scars of conflict, he complained about the quality of his new razor blade.*

*"Well," remarked the third, "I found it quite all right this morning—it scraped my joins beautifully!"*

*The Observation Window*

# Widening the Talkie Field

## *Kodak's New Small-Film Triumph*
## *B.K.S. Visit Ship Works*

WESTERN ELECTRIC has prepared a very comprehensive little booklet describing—with illustrations of each type—their complete range of talking picture apparatus designed for non-theatrical use—for schools, clubs, aboard ship, for advertisers and commercial houses, etc. From the small sub-standard portable sound system, using 16 mm. film, to the permanent type of installation and special daylight projection vans for outside showings, each model is covered by a lucid account, in non-technical language, as to the individual features and purpose. The leaflet may be obtained free on application to Western Electric Co., Industrial and Educational Department, Bush House, Aldwych, W.C.2.

THOSE present at last week's demonstration of the Cine-Kodak 8 (among them many leading photographers) were loud in their praises of the quality of the screen picture which the new camera and the special film can secure. It seems miraculous that such a tiny area of film (8 by 6 mm.) is able to occupy a large area of screen without loss of pictorial quality.

THE handiness of the camera (practically lounge pocket size), the clever placing of the viewfinder in the handle, and the ease of change of film were heartily commented upon.

CHARLES H. CHAMPION'S invitation to B.K.S. members to visit the Ship Carbon works at Chadwell Heath was not as widely responded to as might have been the case, but those who accepted found themselves sorry for those who did not.

CHIEF in interest among the departments was undoubtedly the laboratory, and those who had not been to Chadwell Heath before were astounded by the research work which is possible. Moreover, the laboratory is not jealously reserved for Ship work only. Any technician wishing to pursue a particular line of research has the privilege of using the laboratory for his special purpose.

IT is strange to reflect in how many directions we find ourselves often reverting to once despised first principles in technical matters. A notable example is in regard to film printing. The earliest printers were of the rotary type; then came the step-by-step, which became universally adopted. Even before the coming of sound, the rotary had been reintroduced, and it is now, of course, entirely universal.

ANOTHER similar example is in regard to arc lamps. For years the condenser arc had no rival, until the mirror supplanted it. Now, however, the majority of large shows are running high-intensity condenser lamps, the latest Hall and Connolly, for instance (described in the February issue of the *Ideal Kinema and Studio*), showing the many refinements introduced to this type of lamp. The above thoughts occurred to me after a conversation on the relative merits of film or disc for 16 mm. sound recording. There are some who think that even for 35 mm. we shall sooner or later return to the disc—my friend was quite emphatic that disc was the only solution of 16 mm. sound. Personally, I am inclined to think that, equally with 35 mm., the film will quite definitely supplant the disc.

J. BENSON.

# THE REWIND BOY

## By J. W. Davenport

EVERY modern kinema to-day employs among its operating staff a boy whose intelligence alone is responsible for the success of every performance, though his tender years can gain him little more than 10s. weekly.

He is known as the rewind boy, and must be a keen and willing aspirant. Often, life in a modern kinema is not as easy as the average boy would imagine. Though this apprentice works more than nine hours per day in the atmosphere of the kinema, it is strange to believe that he seldom has an opportunity of seeing the picture on the screen. He works in a small room near the operating box, where all films are stored, cleaned and repaired.

It is his duty during the hours before the performance to see that this room is kept spotlessly clean and in accordance with the authorities' regulations. Film cuttings must be kept in a special metal receptacle, marked "Celluloid Waste." Prevention of fire in this room demands a constant vigilance which cannot permit neglect. A careless and inefficient rewind boy is a menace.

In all circumstances the rewind boy must be prepared to put his shoulder to the wheel, and play his all-important part without disobedience to his superior authorities.

Every time on which the programme is changed he is present, when, under the supervision of the chief operator, films are examined and arranged for him in the order of their showing by the second operator.

Should a breakage occur, or a bad portion need removing during this operation, the rewind boy alone is held responsible, as failure to repair film at this stage causes it to break during its exhibition on the projector.

The average boy understands his job and does it well. When the little bell summons him to the operating box, he admires the glistening projectors as they tick their way through the programme.

He knows that, once he has proved himself capable, his reward will increase with his age. His greatest desire is to please his chief, who, in years gone by, occupied the position of rewind boy.

SIEMENS PLANIA CARBONS
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# GRADING MOTOR START RESISTANCES

## CALCULATIONS BY GRAPH

*By Cyril Sylvester, A.M.I.E.E.*

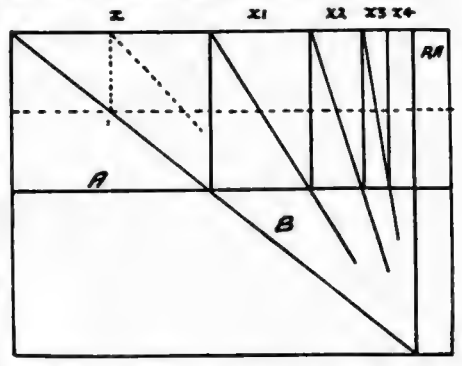
AT some time or other during its life a motor starter is sure to be in need of attention: contacts must be renewed, and, often, new resistances must be fitted. In the first case the matter is quite simple, but with the renewal of resistances, a few technical factors must be taken into consideration. The total value of the starting resistance must be ascertained; this must then be "graded," that is, an accurately calculated resistance must be inserted between each contact, graded in such a way that the motor will start smoothly and fully meet the requirements of certain conditions of load.

### Load Conditions

Kinema plant motors operate under various conditions of load; some start against no load, as in the case of a motor-generator, and others start against full load, as in the case of a motor operating the hydraulic pumps which are used for raising organ and orchestra platforms. In the case of a light load, the motor-starting resistance may be cut out very quickly. It can therefore be graded in larger degrees, larger values may be inserted between contacts than would be the case with motors which are actually "on load" before the whole of the starting resistance is cut out.

### The Graph Method

The resistance values can be calculated by mathematical means, but they are tedious and beyond the scope of many who have motors under their care. I have, therefore, got out a simple graph, from which, if its




reasoning is followed, it will be seen that a resistance can be graded to meet any conditions of load. A few calculations are necessary, but these are of a simple character. I cannot do better than give an actual example for a motor of a certain horse-power, showing how the data can be applied to the graph. We will assume a motor of 5 h.p. operating on 220 volts: the value of the total starting resistance is found as follows:—

5 h.p. × 746 = 3,730 watts.

$$\text{Current} = \frac{\text{Watts}}{\text{Volts}} = \frac{3{,}730}{220} = 17 \text{ amp.}$$

$$\text{And Resistance} = \frac{\text{Volts}}{\text{Amps.}} = \frac{220}{17} = 13 \text{ ohms.}$$

It is therefore 13 ohms which has to be graded into suitable values to start a motor under no load conditions; this because such a motor will take full load current at starting.

The graph is made by drawing a rectangle and dividing it vertically by a line A; it will be seen that the rectangle is divided into two equal parts. At the side is a space RA, this being equal to the resistance of the armature. In commencing the graph the diagonal B is drawn, and, from the point where it intersects A, a vertical line is drawn; this gives us the first resistance value *x*. From the top of this line another diagonal is drawn, and, as before, a vertical

*(Continued on page 38)*

## KALEES AGAIN

### HERTFORD KINEMA INSTALLATIONS

Following the example of many other new kinemas in course of construction, the New Cinema, Hertford, which opens to the public some time in June next, has commissioned the Kershaw Projector Co., of 3, Soho Square, W.1, to supply their latest "Kalee" projection equipment.

# "GRAND HOTEL" ADVERTISED OVER THE RADIO

## HOW P. E. GILES EXPLOITED PICTURE'S FOUR WEEKS' RUN AT THE SCALA, LIVERPOOL

**Newspapers and local dealers co-operated to the fullest extent with showmen in Perry Barr and Norwich on publicity for "Grand Hotel." Attractive lobby displays were other features of the campaigns**

LAST Saturday, March 25, "Grand Hotel" (M-G-M) completed a four weeks' run at the Scala Kinema, Liverpool. Interest in the film was sustained to the last by the unusual methods resorted to by P. E. Giles, manager of the Scala. On the Sunday before the run commenced he arranged for a broadcast of the film from Fécamp (Radio Normandy).

In order to create an atmosphere P. E. Giles converted his office into a miniature studio, equipped with a microphone and signal lamp. This apparatus was used for some of the preliminary publicity for the film, and Mr. Giles broadcasted to patrons at each performance a description of this picture, the names of the artistes, the times of showing and the prices of admission. All this was done before the film actually came to the Scala.

Exterior publicity for "Grand Hotel" comprised massive handwritten banners—the work of Cinema Publicity Supply Co., Liverpool, covering about half the frontage. One of these banners measured 38 ft. by 18 ft. At the side of the frontage was another title streamer, 38 ft. by 9 ft.

### Perry Barr Displays

Considerable interest was aroused in the appearance of "Grand Hotel" (M-G-M) at the Odeon Theatre, Perry Barr, by a number of displays, tie-ups, and stunts worked by Manager David Pearl.

Of the displays, that in the vestibule was a great attraction. As can be seen from the accompanying illustration of this, full prominence is given to the stars.

Other displays with great pulling powers were those in the showroom windows of the new Gas Department in the town.

Ten thousand throwaways played their part in the campaign. To help in the distribution of these David Pearl secured the co-operation of a newsagent, who agreed to place a throwaway in each newspaper sold.

### Norwich Regent as Hotel

A five weeks' preliminary advertising campaign for "Grand Hotel" at the Regent, Norwich, was engineered by Sam Newberry. Features of this included clever teaser advertising in the leading local paper. These, together with a lavish use of every facility in the spacious vestibule and lobbies of the Regent, worked up a crescendo of interest prior to the week of exhibition.

The booking desk at the Regent was transformed into an hotel reception desk.

## A WEDDING REHEARSAL

### Happy Pair Tour Worcester

Kenneth A. Wilcox, manager of the Arcade Cinema, Worcester, provided realistic atmosphere for "Wedding Rehearsal" (Ideal).

During the period of showing a taxi was commissioned in which members of the staff, attired as bride and 'groom, toured the town and distributed throwaways, tokens, etc. Announcements on the taxi read, "We are rehearsing for the wedding, see the full story in the film, 'Wedding Rehearsal,' showing at the Arcade Cinema to-day."

*An attention-getting vestibule display for GRAND HOTEL (M-G-M) by David Pearl, of the Odeon Theatre, Perry Barr, Birmingham*

*Mammoth streamers outside the Scala, Liverpool, for the run of GRAND HOTEL (M-G-M)*

# Atmosphere for "Baroud"

## Eastern Foyer Display and Scenic Settings a Big Sheffield Attraction

Both spectacle and atmosphere were provided in V. Hugh Deacon's boost of "Baroud" (Ideal) at the Albert Hall, Sheffield. The whole of the entrance hall and large foyer was converted into a magnificent Eastern scena. The walls and ceilings were covered with thin board, and painted to represent the walls of an Eastern city, with houses at intervals. Behind the windows of the houses were veiled figures, and over the doors and verandah were fitted sun awnings.

The pay-box was converted into an Eastern pagoda, with colour-lit windows, and on each side were minarets.

The foyer, with its desert and tropical background, presented a most artistic appearance. In the centre was a scene from the film, with life-size figures of the stars in the foreground. At the right-hand side was a large bazaar, full of Oriental carpets, rugs, brassware, china, etc., to the value of over £100, lent by one of the large city stores. At the other side there was a large mosque.

The entire scena was floodlighted to give a brilliant sunshine effect, and there was the heavily-scented atmosphere, so essential to Eastern life. Eastern costumes added to the atmosphere.

Outside the hall two Eastern scenic settings flanked a huge 200-sheet hand-written poster right across the front, and here again floodlighting was used to bring the display into prominence. Another feature of the boost was extra newspaper publicity.

V. Deacon was warmly congratulated both by the patrons and exhibitors on the attractive character of the display, but the best reward was excellent business.

## STREET BOOST

### Attracts Bath Attention

During the run of "There Goes the Bride" at the Beau Nash, Bath, C. V. French, of the Beau Nash, attracted widespread attention to the picture by dressing two of his staff as a bride and bridegroom and sending them round the city in a well-appointed saloon car. At first sight there appeared no advertising tie-up for, except for a comparatively unobtrusive announcement at the rear, the car displayed no publicity matter.

# KEEPING BEFORE THE PUBLIC

## CONSISTENT SHOWMANSHIP BY A. H. ROCKETT

A. H. ROCKETT, manager of the Astoria, Aston Cross, Birmingham, keeps his house well to the fore with exploitation schemes.

For the screening of "Chandu the Magician" (Fox) he arranged a number of tie-ups with local shop-keepers. At Putsmans (tailors) cut-outs of the cast, together with stills from the film were arranged in the window with an announcement: "Chandu was a magician, so would you be if you knew where better value, cut and style than shown here could be obtained. Order your spring suit here and then visit the Astoria for a good evening's entertainment with 'Chandu the Magician.'"

For "Million Dollar Legs" (Paramount) he enlisted the services of several ladies' outfitting establishments, where model legs in silk stockings with announcements, "See 'Million Dollar Legs' at the Astoria then visit us and obtain the finest value in stockings for your legs" were displayed. A special counter display and window setting with stockings, etc., were arranged at Woolworth's.

To exploit "Grand Hotel" (M-G-M) the canopy was decorated with a series of cut-outs from 48-sheets, with large heads of the cast. Hanging from the front of the canopy by means of thin wire was the film title in 3-ft. letters. Floodlights emphasised the display by night.

## A STRIKING STUNT

### For "One Hour With You"

A large clock-face, measuring 12 ft. square, was erected on the front of the Savoy, Hull, by Manager W. Lloyd to draw attention to "One Hour With You" (Paramount). On the dial of the clock were the title of the film and the faces of Maurice Chevalier and Jeanette Macdonald. Attached to the back was a small motor with a belt, which caused the hands to slowly revolve, and as the hand reached every hour a bell was rung.

Five thousand novel throwaways, supplied by Paramount, were distributed. These were made with a loose flap on the front, which on being lifted exposed a photograph of the stars, together with announcements of the time of showing, etc.

## NON-TALKIE PARROT

### Used in Film Publicity

L. V. Walshaw, manager of the Beacon Cinema, Brasshouse Lane, Smethwick, tied up with the local agent for B.S.A. cycles in connection with his screening of "Love On Wheels" (W. and F.). A cycle with the film title in the wheels and a gaily decorated rider toured the district daily during the showing of the film.

When the house was closed he placed a live parrot in the doorway, which, with its gay plumage and peculiar and persistent call, attracted attention to the notice suspended from the perch: "This bird cannot speak, but if it could it would tell you all about the great programmes that are due to be seen on our screen. See 'Love On Wheels' to-day, with Jack Hulbert and Ciceley Courtneidge as the stars.

# DISPLAY TELLS STORY OF "THE MAID"

## EFFECTIVE CAVE SCENE AT BRIERLEY HILL

A STRIKING window display by J. E. Browne, of the Picture House, Brierley Hill, for "The Maid of the Mountains" (Wardour) was arranged to represent the inside of a mountain cave, the floor of which was made of dried ferns, twigs, bracken, and branches, etc., with numerous boulders and rocks strewn about in a natural manner.

In the centre of this was a realistic camp-fire formed with a red lamp secreted and covered with wire mesh and surrounded with faggots. Around the camp-fire were two cut-out figures of the stars. A backcloth illustrated the cave exit and distant mountain scenes. Clever lighting added to the effectiveness of the display.

Further publicity was gained with three tie-ups with the leading gramophone, piano and music stores.

When showing "The Last Coupon" (Wardour), J. E. Browne tied-up with the *People's* sports competition. To explain in detail the conditions of entry a number of slides were used. These, naturally, would not appeal to every patron. So to entertain the disinterested members of the audience during the slide showing, Mr. Browne went on the side of the stage and played a xylophone solo to the accompaniment of the non-sync.

This proved a real novelty, which was very much appreciated by the audience.

This film brought in a record three-day business.

## "MAID OF THE MOUNTAINS" Scores at Rotherham

The best business for some months was recorded by "The Maid of the Mountains" at the Empire, Rotherham. The screening was supported by widespread publicity arranged by C. Stuart Burgon.

Mr. Burgon's campaign was inaugurated a fortnight ahead of playdate with the plugging of the musical score, both in the theatre and by local music dealers. Following this came a most artistic lobby display, so arranged that it could be seen from the street. There was also a capital illuminated scenic display built right across the front of the hall. Over 200 'buses and trams carried a message into all the surrounding townships. The local newspapers, too, went all out, devoting a lot of news space to the film, and artistically hand-painted bills, posted throughout the country districts, added their appeal.

## THREE SMART STUNTS

### Big Business at Redditch

A. Giles, manager of the Gaumont Palace, Redditch, has of late arranged a number of attractive lobby displays which have resulted in extra patronage.

For the showing of "Ghost Train" two men toured the town attired in white shrouds, on which appeared the film title, times of showing, and the theatre title.

"Chandu the Magician" (Fox) was exploited with a massive head, with a flashing arrangement fitted at the back of the eyes. This figure was placed in front of the pay-box. When "The Flag Lieutenant" was screened, the foyer took on a naval appearance with deck scenes of a battleship and cut-outs of the stars.

## STARTLING PUBLICITY

### For "Old Dark House"

Preston's P.C.T. house, the New Victoria, provided, through its manager, P. H. Lennon, one of the most arresting publicity displays seen for some time, to put across "Old Dark House" (Universal).

To enter the kinema one had to pass under the brilliant arcs of the entrance hall into a dimly lit foyer, on one side of which was a gigantic cut-out scene of large trees dwarfing an old dark house whose ghastly green colours gleamed in the semi-darkness, whilst window lights flashed in and out and doors opened and closed to complete the eerie spectacle. On the other side of the hall was a brilliantly lit and recessed cut-out in which the fear-stricken heroine's face and that of a bearded monster flashed alternately.

## H.M.S. SAVOY, BOSCOMBE

### Nautical Atmosphere

"Captain" Vallance and his crew of the good ship *Savoy Cinema*, Boscombe, gave a truly worthy reception to "The Flag Lieutenant" (W. and F.) last week.

The spacious vestibule had been converted into a deck of a battleship, above which loomed great guns.

The various entrances represented something of an important naval character, and even the cashier's domicile became a "Paymaster's desk."

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# Showmanship in Pictures

Here is another collection of pictures submitted by showmen in various parts of the country. These were all responsible for drawing big crowds and prove beyond a doubt that even in these trying times there is a way to bring money to the box office if the will to win is put behind the move. These contributions will certainly furnish inspiration to other showmen

*Some realistic atmosphere was employed to exploit BAROUD (Ideal), by Manager V. Hugh Deacon, of the Albert Hall, Sheffield. The Eastern effect aroused a considerable amount of interest*

*For the run of WEDDING REHEARSAL (Ideal) at the Queen's, Wolverhampton, Manager J. Lloyd Davis staged this bridal group in the lobby*

*Some of the two hundred chorus girls on the giant engine of the FORTY SECOND STREET Special which Warner Bros. sent from Hollywood as its representative to the inauguration of President Roosevelt. Many famous Warner stars were also on board as well as Jack Warner*

*This naval display for FLAG LIEUTENANT (W. & F.) staged by James Pilkington, of the Grand Theatre, Leek, attracted the attention of large crowds*

A girl with a strong likeness to Joan Crawford was engaged by Louis Lewis of the Theatre Royal, Manchester, to sell books of RAIN in the vestibule a week before the appearance of the United Artists' film RAIN, which stars Joan Crawford. This girl, who is a mannequin at a local store, also appeared on the stage dressed in the latest creation. Other features of Mr. Lewis's campaign were the billing of three hundred gag double-crown posters, a number of tie-ups with local stores and newspaper stories

Considerable interest was aroused by this display by P. Douglas Reeves for LOOKING ON THE BRIGHT SIDE (Radio) at Warwick Cinema, Acocks Green, Birmingham. The cut-out of Gracie Fields was suspended by elastic and when touched gave the appearance as though she was skipping. The picture on the left shows the effective setting for the BIRD OF PARADISE (Radio), staged in the lobby of the Kjng's Hall, Dover, by Manager Walter H. Raymond

# AROUND THE LONDON SHOWS

## RADIO REVUES AT ASTORIAS

### Peckham's Realistic Storm

MAINTAINING his reputation for spectacular stage shows, Chas. Penley, of the Paramount Astorias, put on two remarkable productions at the Streatham and Brixton houses. On previous occasions the Astorias have staged "presentations" with a radio background, but this time "C.P." has lifted "lock, stock and barrel" a "wireless" success, plus, of course, his own original touches.

The two pieces, "I Sketch Your World," and "On the Air," were produced at Streatham and Brixton respectively, and were the preludes to "Spring super seven" shows. The artistes included many well-known favourites of the B.B.C. and the Astoria and Victoria Girls. The show excelled anything I have seen at the Astorias—and that is the highest compliment!

There were colourful scenes, tuneful music, dainty dancing, and most delightful *ensembles*. The shows were typical Penley "presentations." They are to be seen on all the Paramount Astoria stages.

**Talkies Through the Ages**

At the Shepherd's Bush Pavilion, Jack Hanbury, the general manager, and Harry Fryer, musical director, collaborated in a song scena show representative of the talkies since their inception.

The idea was to give musical excerpts from notable sound films, and some dozen or more tunes from "Sonny Boy" to "The Good Companions" were rendered. The music was especially orchestrated by Harry Fryer, who cleverly interwove the favourite numbers of popular films. Additional interest was given to the presentation by cameos of scenes from the pictures, in which vocalists, dressed in the costume of the character, sang various numbers. The production was a great success, and incidentally was of musical interest as showing the varying type of songs that have come and gone since the advent of the talkies. But "Sonny Boy" was the most loudly applauded number!

**Sturmuber Peckham**

At the Peckham Gaumont Palace, A. H. Shapeero had a most appropriate vestibule display to publicise "Tess of the Storm Country" (Fox).

There was a model of a little village on the sea shore, complete with church, inn and houses, and a realistic storm effect. This was obtained by the aid of a wind machine, a suction pump and water. The storm raged from eleven o'clock until the house closed. I asked Mr. Shapeero if he had measured the "rainfall," but gathered that the gauge had "busted" itself in the attempt.

**Woolwich Wiles**

Manager R. D. Sandler has been at the Premier, Woolwich, only a few weeks, but already he is introducing novel ideas for attracting the public. When he ran "Dr. X," a murder thriller, he had a masked and cloaked figure in the vestibule and a man similarly garbed parading the streets handing out bills warning people to "BEWARE!—The 'Moon Murderer' is at large."

Mr. Sandler has been out of the business altogether for 18 months, but, like all true showmen, could not leave it alone entirely. His last appointment was at the Elite, Wimbledon, and he has had nine years in the Trade.

This being his first experience in the Woolwich area, he is as yet feeling his way, but he has already discovered that his patrons prefer strong drama—"Scarface," and films of that kind.

There is no stage at the Premier, and films form, therefore, the sole means of entertaining and retaining the public. Consequently, the features must be attractive. The programme is completely changed for the Sunday performances, and Mr. Sandler opines that the entertainment business is showing signs of improvement. We hope so!

**Manor Park Music Critics**

The discontinuance of variety in a number of suburban halls will entail much thought on the part of managers who want to soften the break as much as possible. Extended organ interludes will be one solution, and among those who have already got down to it is C. J. Ling, of the Coronation, Manor Park, E.

In conjunction with his resident organist, Clarke-Whatnell, he is reviving the "request" stunt and is supplying patrons with cards on which to record their wishes. Every effort will be made to comply with the desires of patrons.

**Amateur Film Critics**

In connection with the screening of "Strange Interval" (M-G-M) at the Queen's Kinema, Bayswater, "Billy" Dawes, the managing director, is running a competition among the patrons for the best criticisms.

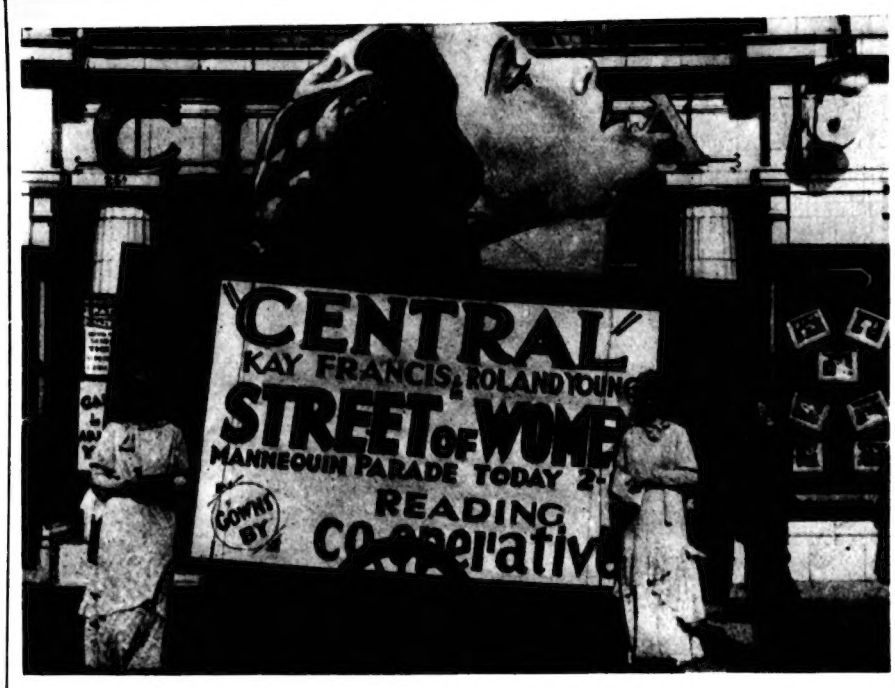
He has enlisted the co-operation of local tradespeople who have donated the prizes, and, incidentally, provided window displays boosting the competition. I was intrigued at the special publicity that was put out for the occasion. Realising that the Queen's would be one of many kinemas showing the film, Mr. Dawes stressed the point that patrons, by reason of the stunt, got double value by seeing it at the Bayswater house.

**Organ Trailer for Jack Payne**

The audience at the Regal, Beckenham, is of the more-than-average well-to-do type, not easily moved to show enthusiasm, yet last week they all joined in the hearty singing of Jack Payne's theme songs.

This was due entirely to P. A. Fryer's ability to seize an opportunity. The film, "Say It With Music" (W. and F.), was shown last week, so the previous week's interlude combined an advertisement for last week's feature, brought to a brilliant showmanship level by the use of a Jack Payne record making a personal announcement, with subsequent records of the principal songs, accompanied by Mr. Fryer on the Wurlitzer, while the audience did their share with the help of slides throwing the words on to the screen.

A happy way of making an audience recollect the following week's bill.




*An appropriate boost for STREET OF WOMEN (Warner) was this outdoor stunt by E. McQuaid of the Central Picture Playhouse, Reading*

**Variety at Clapham**

Maurice Cheepen, manager of the Grand Theatre, Clapham, and well known for his many publicity stunts, has during the past two weeks delighted his audiences with a first-class programme of films and variety. A feature of the entertainment has been the appearance of Herman Darewski's Band, which has been performing at the Dominion, Hounslow.

Ernie Mitchell, who has for some time been conducting the variety orchestra at the Grand, has himself conducted the band, but, although appearing at the Grand, Clapham, the band had to make a hurried return to Hounslow in order not to disappoint the Dominion patrons.

**Spend for Enjoyment**

In the Westbourne Grove area, I was struck with the topical advertising of Vincent Beeching, the "live wire" behind the Roxy. As everyone knows, there is a campaign in progress in which the public are exhorted to "Spend for Employment." Mr. Beeching, in his publicity for his intimate house, has made a "play" on the line, and emblazons the slogan: "Spend for Enjoyment."

**"Big Broadcast" at Wembley**

In connection with "The Big Broadcast" (Paramount) running at the Majestic, Wembley, this week, a novel competition is being run. "Have This One With Me," composed by Cecil Harrington, the broadcasting artiste, is being played by C. H. Cooksey on the organ, and patrons are invited to compose a chorus introducing the Majestic and its organist. On Friday (March 24) Mr. Harrington will visit the Majestic to sing the song and present the prizes.

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## FOYER AS "WAX MUSEUM"

### FOR WARNER TRADE SCREENING

**Louis Tussaud in Prologue**

A FEATURE of the Trade show by Warner's of "Wax Museum" at the Prince Edward Theatre on Wednesday was the transformation of the foyer into a replica of the wax modeller's studio, which is one of the settings of the picture. The modeller's tools, parts of modelled figures were displayed, the effect of the scene being accentuated by the ingenious use of green light.

Another arresting feature of the presentation was the unique type of prologue arranged by Max Milder.

This took the form of the appearance in person of Louis Tussaud, whose name has been associated with the art of wax modelling since the days of the French Revolution.

There is a close association today between the art of Louis Tussaud and the kinema, inasmuch as he is now engaged upon the reproduction of famous film stars in tableaux for the purposes of an exhibition which he is going to launch on a nation-wide tour in the summer.

On Wednesday, Louis Tussaud was seen at work on the model of a famous personage. The interest shown in this form of prologue was shared by everyone of the large audience as this is the first time that any members of the public have been able to obtain a glimpse of this great wax sculptor.

## "LADIES' WEEK"

### Reading Showman's Smart Idea

Good business was done at the Central Playhouse, Reading, where E. McQuaid billed a "Ladies' Week" to put over "Street of Women" (Warner) and "Two Against the World" (Warner).

A tie-up was arranged with a leading Reading drapery store, which devoted a window to the display of cut-out figures of Kay Francis and Constance Bennett with a 6-sheet poster between them bearing wording to the effect that the screen's two best-dressed women would be proud to get their dresses there.

Every afternoon a mannequin parade was staged, this being an enormous attraction.

Out-door publicity for the programme consisted of a dressed lorry bearing a 7-ft. 6-in. head of the star of each film. This attracted a considerable amount of attention, but the appearance of two beautiful girls in Ascot frocks and big picture hats walking alongside distributing handbills caused a mild sensation.

For "American Madness" (U.A.), Mr. McQuaid successfully tied-up with the local Press, who supplied space free for a voting competition. Over three hundred replies were received and another good week was recorded for the Playhouse.

## "THERE GOES THE BRIDE"

### Tie-up with Hull Furniture Store

Excellent publicity was forthcoming for "There Goes the Bride" (Gainsborough) at the Tower, Hull, due to the fine boost put over by manager N. Greenwood.

A week prior to the film's presentation, N. Greenwood organised a special "Easter Brides" page in the local newspaper, in which "There Goes the Bride" had a special advertisement and a lengthy write-up.

A tie-up was effected with Harry Jacobs, furniture specialists, and the theme of the window display was "'There Goes the Bride' to Harry Jacobs for the finest value in furniture." The whole window was furnished as a drawing-room, and in the centre were a pair of dummies representing a newly married couple. The above-mentioned announcement was displayed on Harry Jacobs' familiar cut-out of a newsboy carrying a fly-bill. Coloured stills profusely arranged completed the display.

A loudspeaker on the roof of the theatre relayed the theme songs, while the front was dressed artistically with hand-painted sheets.

## SPOT THE STARS

### Novel Aberystwith Competition

A novel "spot the stars" competition was organised recently by Gus Cheetham, joint manager of the Palladium, Aberstwith.

The film used was a two-reel novelty rented by Butcher's and entitled "Slippery Pearls." The cast, as given at the commencement of the film, shows that about 42 very well-known stars are to be seen. The cast and main titles were removed and a different title given to the film. Where the stars were referred to in the dialogue steps were taken to cut out the names by obscuring the light where received by the photo cell with a fair amount of success.

The only advertisements of the film outside were those relating to the competition and the entry forms were not distributed, but only given to patrons as they entered the theatre. Forms were marked to check the house in which they were issued and before the picture was screened in the second house, an announcement was put on calling in forms issued before the first-run of the picture, thus preventing anyone from seeing the film through twice. At the close of the picture, the house lights were put on for a short time to enable entries to be completed, a selection being played.

A weak spot in the arrangements was found in that some competitors did not personally pay for admission the following week, but merely called in later, having heard that they were prize-winners. This might be avoided by announcing that the prizes would be actually distributed to competitors appearing in person on the night in question, and that if the first prize-winner was not present, the prize would go to the next on the list, and so on.

Business was very much improved during the run of the competition.

*May 8 Releases*

# SUITES FOR THE LIBRARY

## *Musical Atmosphere Suggestions*

### *Selected and Compiled by A. W. OWEN*

RELEASES this week are of a varied and interesting nature, and the majority lend themselves to an atmospheric interlude quite effectively, as their tone colour is clearly defined.

It will be noticed that individual numbers are chosen from complete musical suites, such as "Ballet Egyptien," Luigini, and the "Otello" Suite of Coleridge Taylor. In these cases I strongly advise managers to purchase the whole suite, as they seldom contain more than two 12-in. records and are always a valuable addition to the library, and do not "date," being more or less standard classical compositions.

Sporting dramas predominate, all having the usual characteristic atmosphere, but I have managed to find three separate interlude numbers which should serve our purpose.

"The Wishbone," Nelly Wallace starring, can be introduced by one or more of her old favourite song successes by organ or non-sync., but I very much doubt if there are any orchestral parts available, and therefore we have to fall back on a dance tune medley or a bright revue selection from the library. The "Grieg" Fantasia will give us true Scandinavian atmosphere for the "Match King," and is well worth a special feature.

**"HIS LOYAL HIGHNESS" (Universal)**

CERT. U. 7,042 ft. Reg. No. Br.8269. Reviewed in *Kine*, December 29, 1932.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—George Wallace.
ATMOSPHERE.—Ruritanian comedy extravaganza. A dream of kingship and power with a rude awakening.
ORCHESTRA.—"The Dance of the Tumblers." Rimsky-Korsakov (Boosey-Hawkes and Co.). played as introductory entr'acte.

**Many thanks for the diploma to hand. This is really a beautiful piece of workmanship and will be an added inducement to go after that extra bit of business. I am glad to be made a member of the KINEMATOGRAPH WEEKLY COMPANY OF SHOWMEN.**

**R. BARRIE, Manager,**
**Theatre Royal, Preston**

ORGAN.—As orchestra, with adaptation from the piano conductor copy of the above orchestration, either for solo or synchronised presentation, with record as detailed below for non-sync.
NON-SYNC.—"The Dance of the Tumblers." Recorded on H.M.V. D.B.1698. By Albert Coates and the London Symphony Orchestra.
LIGHTING EFFECTS.—Blending of bright, varied and contrasting colours.

**"I AM A FUGITIVE FROM A CHAIN GANG" (Warner)**

CERT. A. 8,104 ft. Reg. No. F.8284. Reviewed in *Kine*, January 12, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Paul Muni, Glenda Farrell, Helen Vinson.
ATMOSPHERE.—Authentic documentary drama, a scathing indictment of the brutal American chain-gang system.
ORCHESTRA.—"Otello" Suite. No. 4 only. Coleridge Taylor. Played as introductory interlude, with last bars synchronised with screening of first sub-title.
ORGAN.—As orchestra, with adaptation from piano solo for either solo or synchronised interlude.
NON-SYNC.—"Otello" Suite (No. 4 only). Coleridge Taylor. Recorded on H.M.V. B.4273-74. These two records contain all four numbers of the suite.
LIGHTING EFFECTS.—Black-out, gradually giving place to greyish-blue, dissolving to purple and again to deep crimson, fading away to greyish-blue as film is projected.

**"THE WISHBONE" (M-G-M)**

CERT. A. 7,200 ft. Reg. No. Br.8508. Reviewed in *Kine*, March 16, 1933.
STARS.—Nellie Wallace, Dave Burnaby, Jane Wood.
ATMOSPHERE.—A comedy in which the "star," impersonating a charwoman, sees "life," goes on a shopping expedition and ends in a fashionable restaurant.
ORCHESTRA.—Any bright revue, comedy selection or potpourri of up-to-date dance numbers.
ORGAN.—As orchestra, or song copies may be obtained through any collecting agency of any of the songs detailed below for non-sync.
NON-SYNC.—Song records by Nellie Wallace include: "Geranium" and "Half-past Nine," on H.M.V. B.2906; "Under the Bed" and "Tally-Ho," on H.M.V. B.3034; "Cuckoo" and "Mother's Pie Crust," on H.M.V. B.3683.
LIGHTING EFFECTS.—Blending of bright, varied and contrasting colours.

**"THE MATCH KING" (First National)**

CERT. A. 7,316 ft. Reg. No. F.8215. Reviewed in *Kine*, December 22, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Warren William, Lili Damita, Juliette Compton.
ATMOSPHERE.—Drama based on the life of the notorious Swedish magnate and embellished with fiction.
ORCHESTRA.—"Reminiscences of Grieg." Fantasia. (Boosey-Hawkes and Co.) Excerpts taken which will form the length of interlude required. The "Introduction," "Anitra's Dance," "Ich Liebe Dich" and finale make a satisfactory three-minute entr'acte.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy and synchronisation with record as occasion requires, but not to each number.
NON-SYNC.—"Reminiscences of Grieg." Recorded on H.M.V. C.2374 by Marek Weber's Orchestra. Both sides are complete in themselves for short interlude.
LIGHTING EFFECTS.—Blending of deep blue, orange and violet tints in contrasting sequence.

**"WHERE IS THIS LADY?" (British Lion)**

CERT. U. 7,249 ft. Reg. No. Br.8083. Reviewed in *Kine*, November 24, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Marta Eggert, Owen Nares, Geo. K. Arthur.
ATMOSPHERE.—A light Viennese musical comedy with a score by Franz Lehar.
ORCHESTRA.—Two songs are published: "A Waltz of Long Ago" and "Where is This Lady?" and should be played in sequence as interlude (Chappell and Co.)
ORGAN.—As orchestra, using professional song copies for adaptation.
NON-SYNC.—Theme songs, "A Waltz of Long Ago" and "Where is This Lady?" Record numbers will be available shortly.
LIGHTING EFFECTS.—Blendings of bright, varied and contrasting colours.

**"THE BARTON MYSTERY" (Paramount)**

CERT. A. 6,974 ft. Reg. No. Br.8099. Reviewed in *Kine*, November 24, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ursula Jeans, Ellis Jeffries.
ATMOSPHERE.—Murder mystery drama, adapted for the screen from Walter Hackett's stage success.
ORCHESTRA.—"Prelude Dramatique," from "Thais and Talmac," Campbell. (Boosey-Hawkes and Co.) Played as introductory entr'acte only.
ORGAN.—As orchestra, with adaptation from piano-conductor copy of above orchestration as solo interlude only, or as non-sync. detailed below and synchronisation with record.
NON-SYNC.—"Sur le Bucher." Alex and Pouget. Recorded on Columbia D.19253 (special film record), by the company's symphony orchestra, played as introductory interlude only.
LIGHTING EFFECTS.—Deep tints of purple-amber, and finally deep red as the conclusion of either interlude synchronises with the screening of the first sub-title of the film.

**"HOT SATURDAY" (Paramount)**

CERT. A. 6,546 ft. Reg. No. F.8143. Reviewed in *Kine*, December 8, 1932.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Cary Grant, Nancy Carroll.
ATMOSPHERE.—American small-town story of a girl ostracised by the local townsfolk for her supposed "fastness." Modern youth's revolt against the narrow-mindedness of age.
ORCHESTRA.—"Joyous Youth" Suite. Eric Coates. No. 1 only. (Chappell and Co.)
ORGAN.—As orchestra, with adaptation from the piano solo copy of above edition, or as non-sync. details and synchronisation. No record traceable of this suite.
NON-SYNC.—"Les Millions d'Arlequin." Drigo. (Boosey-Hawkes and Co.) Recorded on H.M.V. B.2368, by De Groot and his concert orchestra.
LIGHTING EFFECTS.—Blending of the brightest colours in rapid sequence.

**"THE MUMMY" (Universal)**

CERT. A. 6,532 ft. Reg. No. F.8325. Reviewed in *Kine*, January 19, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Boris Karloff, Zita Johann, David Manners.
ATMOSPHERE.—Dramatic phantasy, which links the cult of ancient Egypt with modern civilisation through a thrilling reincarnation theme.
ORCHESTRA.—"Ballet Egyptien." Luigini. No. 3 only for introductory interlude, or Nos. 3 and 4 for separate interlude. (Boosey-Hawkes and Co.)
ORGAN.—As orchestra, using the piano solo copy for solo interlude, and the piano conductor copy of above orchestration if synchronising with record, as detailed below for non-sync.
NON-SYNC.—"Ballet Egyptien." Luigini. Recorded by Percy Fletcher and the New Light Symphony Orchestra on H.M.V. C.1224-5. Using No. 3 or Nos. 3 and 4 as for orchestra. Both these numbers are on 1225, but it is advisable to purchase the complete suite for library use.
LIGHTING EFFECTS.—Deep orange and purple for No. 3. Open No. 4 with lighter tints of blue, orange and violet.

**"THIS SPORTING AGE" (U.A.)**

CERT. A. 6,099 ft. Reg. No. F.8020. Reviewed in *Kine*, November 3, 1932.
STARS.—Jack Holt, Evalyn Knapp.
ATMOSPHERE.—Sporting drama with exhilarating polo scenes, love interest and paternal sentiment.
ORCHESTRA.—Savoy "Hunting Medley." (Keith Prowse and Co.)
ORGAN.—As orchestra, with adaptation from piano conductor copy of above orchestration, and synchronisation with record as detailed below for non-sync.
NON-SYNC.—Savoy "Hunting Medley," recorded on H.M.V. B.6089, by the New Mayfair dance orchestra.
LIGHTING EFFECTS.—Sequence of bright, varied and well-contrasted colours.

**"THE UNWRITTEN LAW" (P.D.C.)**

CERT. A. 5,959 ft. Reg. No. F.8308. Reviewed in *Kine*, January 12, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Greta Nissen, Skeets Gallagher.
ATMOSPHERE.—Crime drama of revenge, with the action taking place in a film studio and on board a boat during the filming of a drama.
ORCHESTRA.—"Dans l'Ombre." Zamecnik. (Keith Prowse and Co.) Played as an introductory interlude only.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, and synchronisation if desired.
NON-SYNC.—"Dans l'ombre." Zamecnik. Recorded by Symphony Orchestra on Columbia D.19244.
LIGHTING EFFECTS.—Black-out, deep amber and purple, dissolving to deep crimson flood as interlude is concluding and first title of film is projected on screen.

*(Continued at foot of columns 3 & 4)*

# MUSIC AROUND LONDON

## KENSINGTON CHANGES

### Orchestra and Organ at Morden

ARNOLD ORGELIST, musical director of the Kensington Kinema, W., has been featuring an orchestra with a purely straight instrumentation and presenting interludes of popular classical music for a very long period.

Although the clientele of this kinema is one of the highest class, it has been evident for some time that this type of musical programme was only fully appreciated by a certain section of the audience, even allowing for the adequate performance of each item.

Recognition that "entertainment" value in interlude rather than an artistic musical standard was necessary if the orchestra was to remain a box-office asset drastic changes of instrumentalists were made and double-handed musicians engaged by the conductor. That the change was appreciated by the audience was left in no doubt whatever by the reception accorded to the first show on Monday, at which I was present.

The interlude consisted of (A) Introduction for brass, saxophones and percussion, leading into a popular one-step "Yes, Mr. Brown"; (B) song symphonic arrangement for orchestra, "I Hear You Calling Me"; (C) xylophone solo with orchestral accompaniment, "Wandering," fox-trot; (D) "La Paloma," violin solo; (E) the Allegro Vivace finale from the Overture "William Tell," Rossini.

The orchestra contains ten and conductor, most of whom are double-handed. The organ was used with excellent effect in the capable hands of Fynes Pearson-Webber, the new resident solo organist, whose accompaniment work was adequate yet without any obtrusive prominence.

The stage setting was effective, but lighting effects could be improved.

Arnold Orgelist is to be congratulated on his efforts to modernise his orchestra.

## PATTMAN'S LECTURE-RECITAL

I have just paid my first visit to the new Morden Kinema, controlled by Herbert A. Yapp, and have been delighted to find that music in this theatre is considered of genuine entertainment value and treated accordingly.

There is a Compton three-manual organ, with George Pattman, F.R.C.O., at the console. He is giving a series of short talks about the capabilities and resources of the instrument, and illustrates his remarks by playing music which is appropriate. As an illustration of the remarkable response of the organ when passages of great rapidity were played, he chose the "Andante and Rondo Capriccioso" of Mendelssohn.

The technical difficulties, which are well-known to every pianist, came over as clear-cut as if Pattman had been performing on a concert grand piano, and not only proved his assertions to be true, but formed a charming classical interlude, which, at the same time, was thoroughly appreciated by the audience.

On the stage Al Davidson and his orchestra of fourteen picked double-handed musicians gave an excellent performance, which showed that every member of the band was in turn capable of brilliant solo efforts both vocal and instrumental.

All numbers were examples of modern rhythmic syncopation, but varied in style from one-step, fox-trot, tango, to the "Rhapsody in Blue" and the Jungle Band hot number, "The Tiger Rag."

Every number was snappy and played from special orchestrations of the conductor, who, by the way, is a Musical Bachelor of Oxford University, and knows his book on straight as well as dance music.

The vocalisation of the numbers was a special feature, and Leslie Brain's efforts were so well appreciated that he twice held up the show. The unit consists of two pianists, two violins, three saxophones, 'cello-banjo, bass, and drummer's complete outfit. By doubling, the conductor can have at will three accordions, four clarinets, and a vocal trio, no fewer than six of the boys being expert on the piano. Although I am no lover of modern "hot" music, I quite enjoyed this programme.

A. W. O.

**"GAMBLING SEX" (Pathe)**

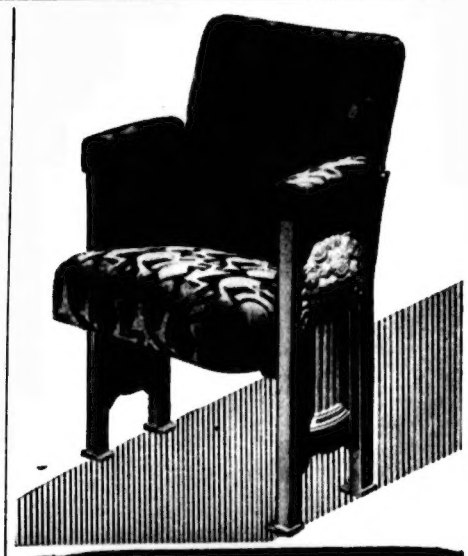
CERT. A. 5,340 ft. Reg. No. F.8452. Reviewed in *Kine*, February 23, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Grant Withers, Ruth Hall.
ATMOSPHERE.—Romantic sporting drama, in characteristic atmosphere of exciting races, etc.
ORCHESTRA.—"Post Horn Galop" (Boosey-Hawkes and Co.) Played as introductory entr'acte only.
ORGAN.—As orchestra, using piano solo for adaptation either for solo or synchronised presentation with the record, as detailed below for non-sync.
NON-SYNC.—"Post Horn Gallop." Recorded by the New Mayfair Dance orchestra on H.M.V. C.1576.
LIGHTING EFFECTS.—Outdoor colours in bright tints.

**"THE IRON STAIR" (Radio)**

CERT. A. 4,575 ft. Reg. No. Br.8302. Reviewed in *Kine*, January 12, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Henry Kendall, Dorothy Boyd.
ATMOSPHERE.—Melodrama of treachery and deception.
ORCHESTRA.—"Reproches." Dramatic entr'acte. Zamecnik (Keith Prowse and Co.), played as an introductory interlude only.
ORGAN.—As orchestra, using piano-conductor copy of above orchestration for adaptation either as solo or synchronisation with record detailed below for non-sync.
NON-SYNC.—"Reproches." Zamecnik. Record on Columbia D.19251, by the company's symphony orchestra (film accompaniment special record).
LIGHTING EFFECTS.—Deep tinted dramatic type of colouring.

**"THE SPORT PARADE" (Radio)**

CERT. A. 5,703 ft. Reg. No. F.8305. Reviewed in *Kine*, January 12, 1933.
PUBLICITY.—One 12-sheet, two 6-sheets.
STARS.—Joel McCrea, William Gargan.
ATMOSPHERE.—American sporting drama depicting every conceivable type of recreation.
ORCHESTRA.—"Americana" Suite. Thurban. No. 1 only. (Boosey-Hawkes and Co.)
ORGAN.—As orchestra, with adaptation from piano solo edition, as solo interlude, with *no* synchronisation.
NON-SYNC.—"Americana" Suite. Thurban (No. 1 only). Suite recorded on H.M.V. C.2335, by H.M. Coldstream Guards Band.
LIGHTING EFFECTS.—Bright, varied and well-contrasted colour in rapid sequence.

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# GOLDEN NOTES

## NEW CHRISTIE BOOKLET

Leading kinema exhibitors need no persuasion that a unit organ, well played and given a good show in the programme, is a real box-office asset.

This fact gives to the title of the new Christie organ booklet, "A Book of Golden Notes," a special secondary significance. Artistically printed, the booklet provides convincing evidence of the quality of Christie product, while reproduced photographs of Christie consoles in leading theatres embellish its pages.

The text matter includes a story of Christie development, a detailed description of unit organ design, and the effects obtained, while a special article on the position of the organ will be found of great interest to architects. This is illustrated by diagrams.

## GAUMONT PALACE, CHELTENHAM FIREPROOF CURTAIN

In the description of the Gaumont Palace, Cheltenham, printed in the March *Ideal Kinema and Studio*, the contractor for the fireproof curtain was inaccurately stated.

The fireproof curtain, raising gear, and patented oil-hydraulic buffer were designed, constructed and installed by Knight and Co. (Engineers), Ltd.


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## ANOTHER SELO TRIUMPH

### REMARKABLE PENETRATION QUALITY

Further proof of the remarkable speed and adaptability of Selo panchromatic negative stock came to light recently during the shooting of night scenes of a dirt-track meeting.

After many experimental attempts to effectively pierce the dust and gloom, a famous firm of producers discovered that Selo panchromatic was the only material which enabled them to overcome their difficulties.

This new triumph is yet another feather in the cap of the Ilford research chemists and technicians, who, in the new stock, have succeeded in combining higher speed and greater colour-sensitivity with a considerable reduction in grain size and remarkable latitude in exposure and resistance to chemical fog on forced development.

## PHILIPS, LTD.

### IN WARDOUR STREET SHORTLY

The *Kine.* has reason to believe that Philips Lamps, Ltd.—the world-famous manufacturers of radio and electric lamps—will shortly form a separate company to handle their sound-film equipment.

It will be recollected that, although Philips have installed over 1,200 talkie equipments on the Continent, they only introduced their apparatus in England a few months ago. Many successful installations, which have been carried out in this short space of time, appear to the company to warrant the new step which is to be taken.

This new company will handle, in addition to sound equipment, all accessories pertaining to talkies. Offices will be rented in Wardour Street in order to be right in the centre of the kinema Trade.

## GRADING RESISTANCES

*(Continued from page 33)*

line is placed above the point where it intersects A; this gives us the second resistance value $x1$. This is continued until the available space is as low as that occupied by RA. The top line represents the total resistance 13 ohms; the actual resistance values can therefore be measured off. It will be found that these are:—$x$ = 6 ohms, $x1$ = 3 ohms, $x2$ = 1.5 ohms, $x3$ = .75 ohms, $x4$ = .35 ohms, and RA is 1 ohm.

When a motor is starting against load, it is usual to pass one and a half times full load current through the armature; this alters the resistance values, so that, although smaller total resistance is required, it must be graded so that it is cut out at a slower rate. In the graph the dotted horizontal line represents one and a half times full load current; where it intersects at B a vertical is raised as before, thus giving the value of the first resistance $x$. This is continued as before; the total resistance value is determined as in the example worked.

# B.K.S. VISIT TO CHADWELL HEATH

### DOUBLE EVENT FOR NEXT MONDAY'S MEETING

THE multifarious processes necessary to the manufacture of Ship carbons were demonstrated to a party of members of the B.K.S. who visited the works of Chas. A. Champion and Co., Ltd., on Saturday, at the invitation of Chas. A. Champion. Under the guidance of Mr. Champion and three members of his staff, Messrs. Koppel, Rippe and Willis, the party was shown round in small groups, every stage of the work being seen, from carbonisation of oil to packing of the finished product.

Descriptions of this up-to-date factory have already been published in the *Kine.*, but the visitors were none the less absorbed in inspecting the work at first hand. Apart from the ingenious nature of the plant, the sections that attracted most attention were undoubtedly the kilns and the laboratories.

**Baked for Three Weeks**

Many of the visitors, for instance, were unaware of the exhaustive process that the pressed carbons are subjected to in the baking process—stacked inside the kilns, they are left for three weeks under temperatures of 1,500 deg. Centigrade and upwards, the cooling-down process alone taking a week. Open kilns were shown in which, after several days cooling, the bundles were still glowing and giving off a heat too uncomfortable for near approach.

The instruments controlling the chains of kilns showed what a careful check is necessary to ensure that the product shall be up to standard all the way through. This, in fact, is one of the most noticeable features in every department of the works.

**The Laboratories**

In the laboratories, visitors were shown the chemical research department, where all incoming basic materials are continually under test; the projection department, in which carbons are tested under working conditions for quality of light, and so on; and the wonderful instrument which indicates the spectral quality of the light obtained, even ranging into the ultra-violets, normally invisible to the naked eye.

Mr. Champion afterwards explained that the insurance of a constant standard of the basic materials was one of the most difficult jobs of all.

At the conclusion of the tour, the visitors were entertained to tea, and subsequently transported back to Wardour Street, when Captain Jack Smith voiced the thanks of the B.K.S. to Mr. Champion.

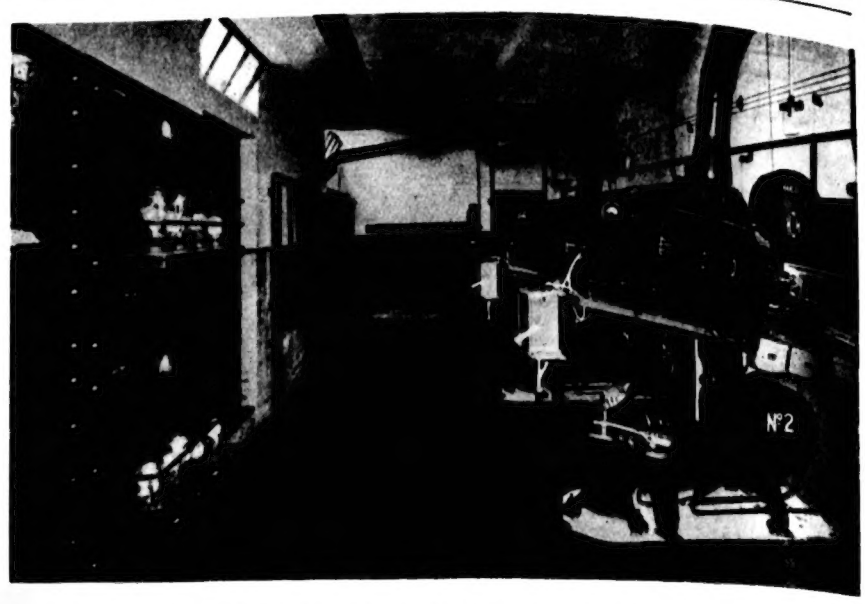
**First but not the Last**

Speaking to a *Kine.* representative afterwards, Captain Smith said that, although this was the first official visit of the society to the Ship works, it would certainly not be the last.

Next Monday the British Kinematograph Society close their session with an interesting double event. A paper will be read at 8 p.m. by E. R. Davies (of the Kodak Research Laboratories), on "The Inherent Difficulties in the Measurement of Photographic Speed." This fascinating subject is one on which constant experiments have been made and is one of the greatest problems that makers of photographic products have had to deal with. Therefore, a paper on what has been an almost unsurmountable difficulty, should be of great interest.

This paper is to be preceded at 7 p.m. by another. The Society's Papers Committee, having heard of Mr. Schwartz's forthcoming visit to London and realising how interested members would be if they could persuade him, while on his limited stay in London, to demonstrate, with the aid of films, the work now being done on the latest type of optical printer, decided that on the last evening of this session there should be two papers.

Both these papers will be of great interest to every cameraman and laboratory operator, as well as every department in the studio—from the producer downwards. Therefore, members should make a special effort to be there sharp to time.



*Thelwell-arranged projection box of the Carlton Super Kinema, Liverpool, equipped, as will be seen, with Kalee projectors and H.I. Arc Lamps installed by the Kershaw Projector Co., 3, Soho Square*

*Guild Activities*

# NEW KALEE DEMONSTRATION AT BUSH HOUSE NEXT SUNDAY

### Manchester's Interesting Meeting

NEXT Sunday's meeting of the London Court of the Projectionists' Guild in Western Electric Theatre, Bush House, promises to be full of interest. A paper is to be read on the Kalee Eleven projector, and, in addition to the model in the projection room of the theatre, another "Eleven" is being installed in the body of the theatre, and will be available for inspection by members.

Specially prepared slides will illustrate the paper, and the meeting will begin at 11 o'clock.

**Manchester Lecture**

The monthly meeting of the Manchester Court, which was held on Sunday, March 26, was voted an outstanding success. By kind permission of C. Ogden, the members, to the number of 60, assembled in the cafe lounge of the Piccadilly Theatre to meet H. B. Stevens, B.Sc., of the Westinghouse Brake and Saxby Signal Co., Ltd., London, who, assisted by two colleagues, entertained them to what everyone felt was far too comprehensive to be styled a lecture.

The subject was "Metal Rectifiers." Mr. Stevens gave an extremely interesting technical discourse, illustrating his points by blackboard, slide and screen, and keeping his audience spellbound for two hours. Following, there was the usual interesting debate, which has become a feature of the meetings and is one of the most valuable proofs that projectionists are deriving technical education from the lectures provided.

Each member was provided with a small library of technical books on rectifiers and kindred matters, also by the kindness of the Westinghouse Brake and Saxby Signal Co., Ltd.

At the close of the meeting votes of thanks were made to Mr. Stevens and his colleagues, and there was also a unanimous desire that a repeat visit should be arranged if possible. Thanks were also expressed to Mr. Ogden for the use of the theatre, to Messrs. Whoston and Thompson, who had fixed the equipment, and to V. Mugate, for the use of the lantern.

New members were enrolled and preliminary arrangements were discussed for a Court visit to the Ship Carbon Co.'s works in London.

**Liverpool Projectionists**

Liverpool Court of the Guild of British Kinema Projectionists and Technicians will hold its monthly meeting on Sunday, April 9. Owing to the Universal Theatre being no longer available for meetings, a new venue will be arranged. G. Earnshaw, secretary of the Liverpool Court, intimates that negotiations are proceeding for a lecturer to attend the meeting.

**Sheffield Guild Dance**

The recently formed Sheffield branch of the Guild of Projectionists are organising a dance, which is to be held at the Cutlers' Hall, Sheffield, on Thursday, April 30, with dancing from 11 p.m. to 3 a.m.

The function is to be on similar lines to the big Sheffield kinema staff carnival, and arrangements are to be made for 1,200 dancers. W. Thompson, chief operator at the Pavilion, Attercliffe, Sheffield, is acting as organising secretary.

*Kinemas Planned*

# NEW KINEMA FOR KETTERING

### Building to Replace Empire Didcot Project—Work to Start at Clacton and Newcastle

PLANS have been passed for a new kinema to take the place of the Empire, Kettering. A new company, composed of local business men, with T. H. Bamford, proprietor of the present Empire, as managing director, has been formed for the new venture. The present kinema will continue business until the new building (which will be built round it) has reached an advanced stage.

Designed by Horace G. Bradley & Clarke, architects, of Birmingham, the New Empire will seat 1,250 persons.

**New Didcot Kinema**

W. E. Cullen and Sons, proprietors of the Coronet Cinema, Didcot, are to erect a new kinema in that town to supersede the present one. A site adjacent to the Coronet has been selected.

**Work to Begin at Clacton**

An early start is now anticipated with Clacton's new £30,000 kinema, planned by G. M. B. Gould, A.R.I.B.A., of Hurlingham Chambers, Station Road, Clacton.

This will provide accommodation for about 1,400 persons, 1,400 on the ground floor and [illegible] in the gallery. A novel feature of the building will be the design of the roof, which will be slightly sloping with a cove. With this shape it is hoped to obtain acoustic perfection.

A Compton organ will be installed.

**A Start to be Made at Newcastle**

It is expected that constructional work on the new kinema which is to be erected on the Two Ball Lonnen estate, Newcastle, will be commenced within the next fortnight or three weeks. The site was acquired by Stanley Rogers, and he has now floated a company to exploit the project, the nominal capital being £8,000. The permanent directors are Stanley Rogers, Gwenholme, Jesmond Park East, Newcastle; E. J. Hinge, 124, Osborne Road, Newcastle; H. D. Burton, Campsie, King Edward Road, Tynemouth; Sidney Bamford, 28, Grainger Street, Newcastle; J. Dobson, 11, The Broadway, Tynemouth; and H. A. Brown, 45, Blackett Street, Newcastle.

The new kinema is to accommodate 1,250 people in the circle and stalls. It is to be erected on modern lines to plans prepared by J. H. Morton and Sons, of South Shields, in conjunction with F. M. Dryden, of Market Street, Newcastle.

**Brighton Demolition Work in Hand**

Demolition work is now in hand on the site in Gloucester Place, London Road, Brighton, on which the new super-kinema is to be erected, for Astoria (Brighton), Ltd., of Astoria House, 67, Shaftesbury Avenue, W.1.

The building work will be carried out by Griggs & Son, contractors, of 100, Victoria Street, London, S.W.1.

The architect is E. A. Stone, F.S.I., of 20, Berkeley Street, London, W.1.

**Cobham Plans Passed**

Plans for a new kinema on a site near the White Lion Hotel, Cobham, have been approved by the Town Planning Committee of the Epsom Rural District Council. The architect is B. Crewe, 75, Shaftesbury Avenue, W.C.

**Canterbury Estimates This Week**

Estimates are now being invited for the erection of the new Regal Cinema, St. George's Place, Canterbury, Kent, for the Regal (Canterbury), Ltd. These are to be returned by the end of this week, and it is expected that the building contract will be placed within a fortnight.

In addition to the features already announced, it is understood that the original plans have now been amended to include a ballroom.

The kinema will have seating accommodation for about 1,500 persons.

The architect is Clifford Aish, of 22, Bedford Street, Strand, W.C.2, while the consulting electrical engineer is Major C. H. Bell, O.B.E., of 60, Wardour Street, W.1.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# Forthcoming Trade Shows

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*On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.*

*It is sufficient to quote this page number and date of issue when filling in Form D.*

## LONDON

| DATE | | | TITLE OF FILMS. | STARS. | SHOWN BY. | PLACE. | TIME. |
|---|---|---|---|---|---|---|---|
| Wed.. | Mar. | 29 | Trailing the Killer; The Hitch Hiker | ... ... | Ideal ... ... | Prince Edward ... ... ... | 3 |
| .. | .. | 29 | No Funny Business ... ... | Gertrude Lawrence ... | United Artists ... ... | Cambridge ... ... ... ... | 3 |
| .. | .. | 29 | The Bad Genius ... ... ... | ... ... | U.A., Columbia ... | Cambridge ... ... ... ... | 3 |
| .. | .. | 29 | Non Stop Variety 4, 5, 6; Teacher's Pest; Room Mates; Terrible Troubadour. | ... ... | Universal ... ... | Own Theatre ... ... ... | 10.30 |
| | | 29 | The Golden Cage ... ... ... | Anne Grey ... ... | M-G-M ... ... ... | Own Theatre ... ... | ...11 & 3 |
| .. | .. | 29 | Girl Grief; The Soilers ... ... | ... ... | M-G-M ... ... ... | Own Theatre ... ... ... | 11 |
| .. | .. | 30 | Matinee Idol ... ... ... | Camilla Horn ... ... | United Artists ... ... | Cambridge ... ... ... ... | 3 |
| Thur.. | .. | 30 | The Crystal Gazabo ... ... | ... ... | U.A., Columbia ... | Cambridge ... ... ... ... | 3 |
| .. | .. | 30 | Wanderlust ... ... ... | ... ... | International Prod. ... | Gaumont Theatre Film House ... | 3 |
| .. | .. | 30 | The End of the Trail ... ... | Tim McCoy ... ... | U.A., Columbia ... | Own Theatre ... ... ... | 11 |
| .. | .. | 30 | Mind Doesn't Matter; Medicine Show. | ... ... | U.A., Columbia ... | Own Theatre ... ... ... | 11 |
| .. | .. | 30 | Humanity ... ... ... ... | Ralph Morgan ... ... | Fox ... ... ... | Phœnix ... ... ... ... | 3 |
| .. | .. | 30 | Smoke Lightning ... ... ... | George O'Brien ... | Fox ... ... ... | Phœnix ... ... ... ... | 3 |
| .. | .. | 31 | Uptown New York ... ... | Jack Oakie ... ... | Ideal ... ... ... | Prince Edward ... ... ... | 3 |
| Fri.. | .. | 31 | Boy, Oh Boy ... ... ... | ... ... | Ideal ... ... ... | Prince Edward ... ... ... | 3 |
| .. | .. | 31 | She Done Him Wrong ... ... | Mae West ... ... | Paramount ... ... ... | Carlton ... ... ... ... | 10.30 |
| .. | .. | 31 | Catch 'Em Young ... ... | ... ... | Paramount ... ... ... | Carlton ... ... ... ... | 10.30 |
| .. | .. | 31 | Treason ... ... ... ... | Buck Jones ... ... | U.A., Columbia ... | Own Theatre ... ... ... | 11 |
| .. | .. | 31 | Curse of a Broken Heart; The Hothouse. | ... ... | U.A., Columbia ... | Own Theatre ... ... ... | 11 |
| .. | .. | 31 | The Keyhole ... ... ... | Kay Francis ... ... | Warner ... ... ... | Phœnix ... ... ... ... | 3 |
| Mon.. | Apl. | 3 | Tight Rope Tricks; Bride's Bereavement; Millionaire Cat. | ... ... | Radio ... ... ... | Own Theatre ... ..... | 11 |
| .. | .. | 3 | Silvery Moon; Who's Zoo in Africa; Tumbledown Town; Mickey's Charity. | ... ... | Radio ... ... ... | Own Theatre ... ... ... | 3 |
| .. | .. | 3 | F.P.1. ... ... ... ... | ... ... | W. & F. ... ... | Marble Arch Pavilion ... ... | 8.45 |
| .. | .. | 3 | Music Without Words ... ... | ... ... | Warner ... ... ... | Own Theatre ... ... ... | 11 |
| .. | .. | 4 | The Lost Chord ... ... ... | John Stuart ... ... | A.P.D. ... ... ... | Cambridge ... ... ... ... | 8.30 |
| Tues.. | .. | 4 | The Woman Accused ... ... | Nancy Carroll ... ... | Paramount ... ... ... | Carlton ... ... ... ... | 10.30 |
| .. | .. | 4 | I'll Be Glad When You're Dead, You Rascal. | ... ... | Paramount ... ... ... | Carlton ... ... ... ... | 10.30 |
| .. | .. | 4 | Clear All Wires ... ... ... | Lee Tracy ... ... | M-G-M ... ... ... | Phœnix ... ... ... ... | 3 |
| Wed.. | .. | 5 | The Big Cage ... ... ... | ... ... | Universal ... ... | Prince Edward ... ... ... | 8.30 |
| .. | .. | 5 | Shorts ... ... ... ... | ... ... | Universal ... ... | Prince Edward ... ... ... | 8.30 |
| .. | .. | 5 | Whistling in the Dark ... ... | Ernest Truex ... ... | M-G-M ... ... ... | Phœnix ... ... ... ... | 3 |
| Thur.. | .. | 6 | Cohens and Kellys in Trouble ... | ... ... | Universal ... ... | Prince Edward ... ... ... | 8.30 |
| .. | .. | 6 | Shorts ... ... ... ... | ... ... | Universal ... ... | Prince Edward ... ... ... | 8.30 |
| .. | .. | 6 | In Our Time ... ... ... | ... ... | David McKane Prods.... | Rialto ... ... ... ... | 11 |

## BELFAST

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Tues.. | April | 4 | Taat's My Wife ... ... ... | Claude Allister ... ... | British Lion ... ... | Royal Avenue ... ... ... | 11 |
| Wed.. | .. | 5 | Strange Evidence ... ... | Leslie Banks ... ... | Paramount ... ... | Picture House ... ... ... | 11 |

## BIRMINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 31 | Luxury Liner ... ... ... | George Brent ... ... | Paramount ... ... | Futurist ... ... ... ... | 10.45 |
| .. | .. | 31 | The Ironmaster ... ... ... | Reginald Denny ... | Ideal ... ... ... | West End ... ... ... ... | 10.30 |
| Tues.. | April | 4 | The Crime of the Century ... | Jean Hersholt ... ... | Paramount ... ... | Futurist ... ... ... ... | 10.45 |
| .. | .. | 4 | The Death Kiss ... ... ... | Adrienne Ames ... | Ideal ... ... ... | West End ... ... ... ... | 10.30 |
| Wed.. | .. | 5 | The Mystery of the Wax Museum | Lionel Atwill ... ... | Warner ... ... ... | Forum ... ... ... ... | 10.30 |
| .. | .. | 5 | Uptown New York ... ... | Jack Oakie ... ... | Ideal ... ... ... | West End ... ... ... ... | 10.30 |
| Thur.. | .. | 6 | The Lost Chord ... ... ... | John Stuart ... ... | A.P.D. ... ... ... | West End ... ... ... ... | 10.30 |
| .. | .. | 6 | The Sentimental Bloke ... ... | Cecil Scott ... ... | Universal ... ... | Scala ... ... ... ... | 10.30 |
| .. | .. | 6 | F.P.1. ... ... ... ... | Conrad Veidt ... ... | W. & F. ... ... | Gaumont Palace ... ... ... | 10.30 |

## BRISTOL

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Sun.. | April | 2 | Nagana ... ... ... ... | Tala Birell ... ... | Universal ... ... | King's ... ... ... ... | 3 |

## CARDIFF

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 31 | The Death Kiss ... ... ... | Adrienne Ames ... | Ideal ... ... ... | Empire ... ... ... ... | 3 |
| .. | .. | 31 | The Mysterious Rider ... ... | Kent Taylor ... ... | Paramount ... ... | Capitol ... ... ... ... | 11 |
| Tues.. | April | 4 | The Mystery of the Wax Museum | Lionel Atwill ... ... | Warner ... ... ... | Queen's ... ... ... ... | 11 |
| .. | .. | 4 | No Man of Her Own ... ... | Clark Gable ... ... | Paramount ... ... | Capitol ... ... ... ... | 11 |
| .. | .. | 4 | King of the Ritz ... ... | Stanley Lupino ... | Gaumont ... ... | Empire ... ... ... ... | 3 |
| Wed.. | .. | 5 | The Kid's Last Fight ... ... | Douglas Fairbanks, Jr. | Warner ... ... ... | Queen's ... ... ... ... | 11 |
| .. | .. | 5 | F.P.1. ... ... ... ... | Conrad Veidt ... ... | W. & F. ... ... | Empire ... ... ... ... | 3 |

## GLASGOW

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 31 | State Fair ... ... ... ... | Janet Gaynor ... ... | Fox ... ... ... | Picture House ... ... ... | 10.45 |
| .. | .. | 31 | Luxury Liner ... ... ... | George Brent ... ... | Paramount ... ... | Playhouse ... ... ... ... | 11 |
| .. | .. | 31 | The Ironmaster ... ... ... | Reginald Denny ... | Ideal ... ... ... | New Savoy ... ... ... ... | 11 |
| Tues.. | April | 4 | Trailing the Killer ... ... | ... ... | Ideal ... ... ... | New Savoy ... ... ... ... | 11 |
| .. | .. | 4 | The Sentimental Bloke ... ... | Cecil Scott ... ... | Universal ... ... | Green's Playhouse ... ... | 11 |
| Wed.. | .. | 5 | The Mysterious Rider ... ... | Kent Taylor ... ... | Paramount ... ... | Playhouse ... ... ... ... | 11 |
| .. | .. | 5 | F.P.1. ... ... ... ... | Conrad Veidt ... ... | W. & F. ... ... | Picture House ... ... ... | 11 |
| Thur.. | .. | 6 | Uptown New York ... ... | Jack Oakie ... ... | Paramount ... ... | New Savoy... ... ... ... | 11 |

## LEEDS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 31 | The Death Kiss ... ... ... | Adrienne Ames ... | Ideal ... ... ... | Scala ... ... ... ... | 11 |
| .. | .. | 31 | The Crime of the Century ... | Jean Hersholt ... ... | Paramount ... ... | Paramount ... ... ... | 10.45 |
| .. | .. | 31 | Private Jones ... ... ... | Lee Tracy ... ... | Universal ... ... | Rialto ... ... ... ... | 10.45 |
| Mon.. | Apl. | 3 | Trailing the Killer ... ... | ... ... | Ideal ... ... ... | Scala ... ... ... ... | 10.45 |
| Tues.. | .. | 4 | State Fair ... ... ... ... | Janet Gaynor ... ... | Fox ... ... ... | Scala ... ... ... ... | 11 |
| .. | .. | 4 | Luxury Liner ... ... ... | George Brent ... ... | Paramount ... ... | Paramount ... ... ... | 10.45 |
| Wed.. | .. | 5 | Their Night Out ... ... ... | Claude Hulbert ... | Wardour ... ... | Rialto ... ... ... ... | 11 |
| .. | .. | 5 | King of the Ritz ... ... | Stanley Lupino ... | Gaumont ... ... | Scala ... ... ... ... | 10.45 |
| Thur.. | .. | 6 | Uptown New York ... ... | Jack Oakie ... ... | Ideal ... ... ... | Scala ... ... ... ... | 10.45 |

## LIVERPOOL

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 31 | The Ironmaster ... ... ... | Reginald Denny ... | Ideal ... ... ... | Trocadero ... ... ... ... | 11 |
| .. | .. | 31 | The Mysterious Rider ... ... | Kent Taylor ... ... | Paramount ... ... | Futurist ... ... ... ... | 10.45 |
| Tues.. | Apl. | 4 | The Kid's Last Fight ... ... | Douglas Fairbanks, Jr. | Warner ... ... | Forum ... ... ... ... | 10.45 |
| .. | .. | 4 | The Crime of the Century ... | Jean Hersholt ... ... | Paramount ... ... | Futurist ... ... ... ... | 10.45 |
| .. | .. | 4 | Trailing the Killer ... ... | ... ... | Ideal ... ... ... | Trocadero ... ... ... ... | 11 |
| Wed.. | .. | 5 | The Legion of the Lost ... | Ivan Mosjoukine ... | Wardour ... ... | Forum ... ... ... ... | 11 |
| .. | .. | 5 | King of the Ritz ... ... | Stanley Lupino ... | Gaumont ... ... | Trocadero ... ... ... ... | 11 |
| Thur.. | .. | 5 | Private Jones ... ... ... | Lee Tracy ... ... | Universal ... ... | Palais de Luxe ... ... ... | 10.45 |
| .. | .. | 6 | The Lost Chord ... ... ... | John Stuart ... ... | A.P.D. ... ... ... | Futurist ... ... ... ... | 11 |

## MANCHESTER

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 31 | The Mystery of the Wax Museum | Lionel Atwill ... ... | Warner ... ... ... | Theatre Royal ... ... ... | 10.45 |
| .. | .. | 31 | Out of the Past ... ... ... | Joan Marion ... ... | Warner ... ... ... | Theatre Royal ... ... ... | 10.45 |
| .. | .. | 31 | The Death Kiss ... ... ... | Adrienne Ames ... ... | Ideal ... ... ... | Piccadilly ... ... ... ... | 11 |
| Tues.. | Apl. | 4 | The Crime of the Century ... | Jean Hersholt ... ... | Paramount ... ... | Paramount ... ... ... | 10.45 |
| .. | .. | 4 | The Legion of the Lost ... | Ivan Mosjoukine ... | Wardour ... ... | Theatre Royal ... ... ... | 10.45 |
| .. | .. | 4 | Luxury Liner ... ... ... | George Brent ... ... | Paramount ... ... | Paramount ... ... ... | 10.45 |
| .. | .. | 4 | King of the Ritz ... ... | Stanley Lupino ... ... | Gaumont ... ... | Piccadilly ... ... ... ... | 11 |
| Wed.. | .. | 4 | Private Jones ... ... ... | Lee Tracy ... ... | Universal ... ... | New Oxford ... ... ... | 10.45 |
| .. | .. | 5 | Trailing the Killer ... ... | ... ... | Ideal ... ... ... | Piccadilly ... ... ... ... | 11 |
| .. | .. | 5 | The Sentimental Bloke ... ... | Cecil Scott ... ... | Universal ... ... | New Oxford ... ... ... | 10.30 |
| .. | .. | 5 | The Keyhole ... ... ... | Kay Francis ... ... | Warner ... ... ... | Theatre Royal ... ... ... | 10.45 |
| Thur.. | .. | 5 | Too Many Wives ... ... | ... ... | Warner ... ... ... | Theatre Royal ... ... ... | 10.45 |
| .. | .. | 6 | Uptown New York ... ... | Jack Oakie ... ... | Ideal ... ... ... | Piccadilly ... ... ... ... | 11 |

## NEWCASTLE

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 31 | The Kid's Last Fight ... ... | Douglas Fairbanks, Jr. | Warner ... ... ... | Grainger P.H. ... ... ... | 10.30 |
| .. | .. | 31 | The Death Kiss ... ... ... | Adrienne Ames ... ... | Gaumont ... ... ... | Queen's Hall ... ... ... | 10.45 |
| .. | .. | 31 | No Man of Her Own ... ... | Clark Gable ... ... | Paramount ... ... | Paramount ... ... ... | 10.30 |
| Tues.. | Apl. | 31 | The Sentimental Bloke ... ... | Cecil Scott ... ... | Universal ... ... | Stoll P.H. ... ... ... | 10.15 |
| .. | .. | 4 | The Mysterious Rider ... ... | Kent Taylor ... ... | Paramount ... ... | Paramount ... ... ... | 10.30 |
| Wed.. | .. | 4 | King of the Ritz ... ... | Stanley Lupino ... ... | Gaumont ... ... | Queen's Hall ... ... ... | 10.45 |
| Thur. | .. | 5 | Trailing the Killer ... ... | ... ... | Ideal ... ... ... | Queen's Hall ... ... ... | 10.45 |
| .. | .. | 6 | F.P.1. ... ... ... ... | Conrad Veidt ... ... | W. & F. ... ... | Queen's Hall ... ... ... | 10.45 |

## NOTTINGHAM

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 31 | No Man of Her Own ... ... | Clark Gable ... ... | Paramount ... ... | Elite ... ... ... ... | 10.45 |
| Tues.. | April | 4 | Men Must Fight ... ... ... | Diana Wynyard ... ... | M-G-M ... ... | Scala ... ... ... ... | 11 |
| .. | .. | 4 | The Mysterious Rider ... ... | Kent Taylor ... ... | Paramount ... ... | Elite ... ... ... ... | 10.45 |

## SHEFFIELD

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Fri.. | Mar. | 31 | Men Must Fight ... ... ... | Diana Wynyard ... ... | M-G-M ... ... ... | Central P.H. ... ... ... | 11 |
| Tues.. | April | 31 | Officer 13 ... ... ... | Monte Blue ... ... | Ideal ... ... ... | Regent ... ... ... ... | 11 |
| .. | .. | 4 | No Man of Her Own ... ... | Clark Gable ... ... | Paramount ... ... | Central P.H. ... ... ... | 10.45 |
| Wed.. | .. | 4 | Uptown New York ... ... | Jack Oakie ... ... | Ideal ... ... ... | Regent ... ... ... ... | 10.45 |
| .. | .. | 5 | Trailing the Killer ... ... | ... ... | Ideal ... ... ... | Regent ... ... ... ... | 10.45 |


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